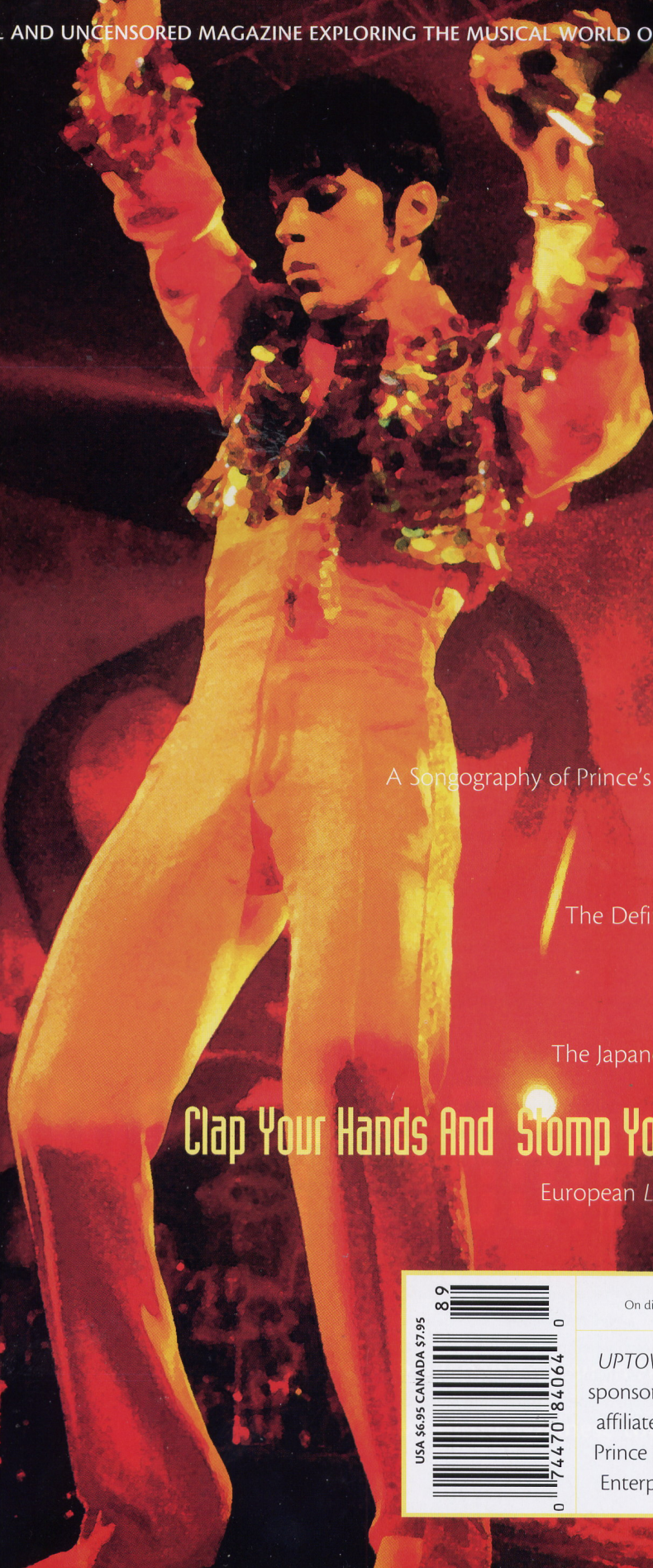


UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE > www.uptown.se



A Song 4 U

A Songography of Prince's Work with Other Artists

Open Book

The Definitive Prince Bibliography

A Hell Of A Bang

The Japanese *Lovesexy* Tour Report

Clap Your Hands And Stomp Your Feet — Part 2

European *Lovesexy* Tour Addendum



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#58 > In A Word Or 2

July 2003

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and is independent and uncensored.
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Hi there!

Welcome to UPTOWN's fourth issue of 2003. We published issue #55 and #56 as a double issue in February and issue #57 was out in April. Two further issues are planned for this year, #59 in September and #60 in November, making 2003 one of the busiest years for UPTOWN.

This issue contains four articles, two of which are extensive surveys. **OPEN BOOK** [PAGE 64] is the most comprehensive Prince bibliography ever assembled, with descriptions and assessments of nearly 70 books on Prince. A second part is planned, covering the sanctioned, "officially" published books and magazines. **A SONG 4 U** [PAGE 56], meanwhile, is a detailed "songography," listing all songs with other artists that Prince has contributed to in some capacity, as songwriter, producer or musician, etc. This survey updates and revises listings published as part of the appendices of the *DAYS OF WILD* book in 2000.

We continue the reporting on Prince's tours, this time by examining the Japanese leg of the *Lovesexy* tour in the article **A HELL OF A BANG** [PAGE 49]. Work is in progress on the American *Lovesexy* tour, but it is not yet finished so we decided to publish the report on the Japanese leg first. But the American *Lovesexy* tour report is planned to run in two parts, in issue #59 and #60. Following up on the European *Lovesexy* tour report in issue #55, **CLAP YOUR HANDS AND STOMP YOUR FEET — PART 2** [PAGE 54] covers a few missing concerts which have emerged on tape as well as three soundchecks that took place in Europe.

As we're going to press, Prince is releasing a new album entitled *NEWS*, with the initials representing north-east-west-south. At the time of writing, we have not heard the album, which is said to be instrumental (like the recently released *Xpectation*, which we reviewed in issue #57). According to Eric Leeds, in a NPGMC website interview, *NEWS* was recorded very quickly in February 2003. It is not known whether the album is planned for a large-scale release or if it is intended primarily for NPGMC members. You'll probably know more when you read this. Needless to say, you can expect a detailed album study in the next issue. So stay tuned.

The UPTOWN staff.

UPTOWN

A Hell of a Bang

Prince concluded the exhaustive *Lovesexy* tour with a Japanese tour in February 1989.

This tour report examines the eight shows of the Japanese tour. ►

THE AMERICAN LEG OF THE *LOVESEXY* TOUR concluded in late November 1988. Prince spent most of December 1988 and January 1989 in the studio, working with Margie Cox and completing the *Madhouse 24* album, which he had begun work on earlier in the year. His chief priority, however, was the *Graffiti Bridge* project, which he had embarked upon in September 1987. He had assembled several versions of the albums, one dating from late 1988 or early 1989.

Changes

Prince's life underwent many changes during 1988. Having more or less stopped communicating with Steve Fargnoli and his management team (Fargnoli, Cavallo, and Ruffalo), Prince was now increasingly confiding in Albert Magnoli, who accompanied him on parts of the *Lovesexy* tours of Europe and North America. Prince felt Magnoli could help him realize the *Graffiti Bridge* film project.

After nine years together, Prince fired his long-time management on December 31st 1988. He also severed his 11-year business relationship with music business lawyer Lee Phillips and financial consultant Fred Moultrie. Magnoli took over as Prince's manager.

Many in Prince's organisation were also let go, including PRN Productions' General Manager Karen Krattinger. One of the few of the "old guard" that remained with Prince was Alan Leeds, who was appointed General Manager of Paisley Park Records.

Enter Batman

Prince's *Graffiti Bridge* plans were put on hold temporarily as he was contacted by the people behind the *Batman* film, which was being shot under the direction of Tim Burton. Batman had been the subject of a hugely successful TV programme in the '60s, but after the series was cancelled, the superhero was relegated to re-runs, comic book stores, and Saturday morning cartoons, until Burton's film.

The filmmakers had placed "1999" and "Baby, I'm A Star" into a rough cut of the film and the songs worked so well that they decided to ask Prince if he would remake the songs or write new ones to replace them. Burton and Jack Nicholson, who played the Joker in the movie, were both great Prince admirers.

A week prior to the Japanese tour start, Prince visited the *Batman* film set in London and had lunch with Tim Burton and Mark Canton, Warner Bros. President of worldwide motion picture production. Prince was intrigued by what he saw on the film set and agreed to come up with some new material for the film. In fact, he was so enthusiastic about the prospect that he cancelled a scheduled vacation in Paris to head home to Minneapolis to begin preparations for *Batman*.

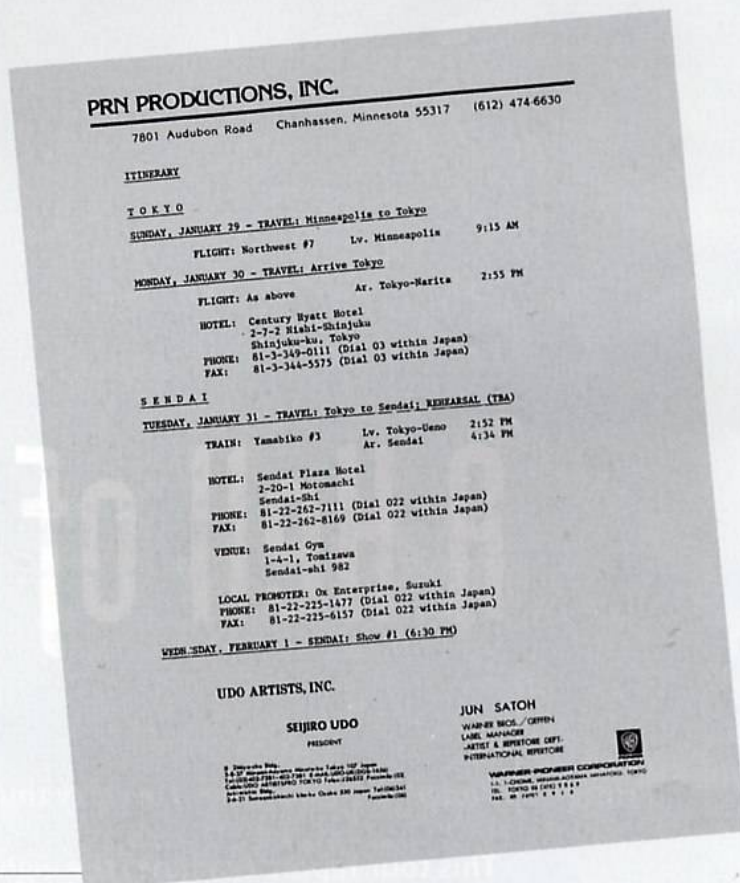
The sessions for the *Batman* project had to wait until after Japanese leg of the *Lovesexy* tour. Prince initially wanted to drop out of the Japanese tour to work on the *Batman* soundtrack, but he was talked out of it. The money secured for the Japanese dates was so substantial that the financial losses previously made during the American tour were corrected.

The show and the band

The Japanese shows didn't contain many differences from the American leg of the tour, indicating that Prince's enthusiasm for the show had diminished. The concerts were not as energetic as during the European and American tour, which probably was due to the Japanese audience traditionally being quite sedate and calm. Regardless, it is obvious that Prince was fairly tired of the whole *Lovesexy* project, having toured with the show for five months.

The basic format of the Japanese concerts was the same as earlier on the tour, featuring the same stage set and scenery. The band remained the same: Miko Weaver (guitar), Levi Seacer Jr. (bass), Matt Fink and Boni Boyer (keyboards), Sheila E. (drums), Eric Leeds and Matt Blistan (horns), and Cat (dancer).

Prince retained the basic "sin-and-salvation" structure of the show, only making minor set list modifications. The opening of the show was simplified, as Prince didn't bring the costly, large-scale Thunderbird to Japan. He retained the opening drumbeat and the words, "Drum beat pound on the two and four, all the party people get on the floor!" Instead of following this with the "Erotic City" bass line as previously, the drum beat of "Housequake" began as Prince demanded to know, "Tell me who in this house know about the quake?"



Tour "instructions" given to the band members.

Set list

The set list on the Japanese tour was very similar to the American leg. Five songs were dropped: "Erotic City," "I Wanna Be Your Lover" (although Prince kept the intro as a prelude to "Head"), "Blues In C (If I Had A Harem)," "God Is Alive," and "Take This Beat."

Prince let Sheila E. take over the vocals on "I Wish U Heaven" and she followed her regular drum solo on "Dance On" with the "Transmississippi Rap." One show saw her omitting the drum solo and rap in favour of singing a part of "The Glamorous Life." Much like on the (major part of the) American tour, "Housequake" was extended with an elaborate horn arrangement and a portion of "Take The A-Train."

"Girls And Boys" was added to the set, inserted between "Head" and "A Love Bizarre." Eric Leeds added a flute solo as a bridge between the ending of Sheila's drum solo and the opening of "Let's Go Crazy." The piano medley was performed three times in Japan, featuring songs played on the American tour with the exception of the addition of "With You" (as an instrumental).

New songs

Excerpts from three new songs were integrated into a few of songs. Some words from "Murph Drag" were included in "Head" at one show and in "Superfunkycalifragisexy" at another concert. On one occasion, Prince incorporated a bit from "We Got The Power" into "Head." "Do Me, Baby," meanwhile, featured some words from "Scandalous," later released on *Batman*.

The unreleased "We Got The Power" was recorded in mid-October 1988 (in between shows on the American *Lovesexy* tour) and was included on a sequence of the *Rave Unto The Joy Fantastic* album assembled in late 1988 or early 1989. Similarly, "Scandalous" was recorded during the American *Lovesexy* tour.

The inclusion of some lines from "Murph Drag" possibly indicates that the song was recorded during the interval between the American and Japanese *Lovesexy* tours, rather than in 1989, which was previously assumed. More than likely, the song already existed when Prince embarked on the *Corporate World* album in 1989.

The tour schedule

The following eight concerts were played:

- 1 February 1989: Gym, Sendai, Japan
- 4 February 1989: Dome, Tokyo, Japan
- 5 February 1989: Dome, Tokyo, Japan
- 7 February 1989: Rainbow Hall, Nagoya, Japan
- 8 February 1989: Rainbow Hall, Nagoya, Japan
- 10 February 1989: Stadium, Fukuoka, Japan
- 12 February 1989: Osaka-jo Hall, Osaka, Japan
- 13 February 1989: Osaka-jo Hall, Osaka, Japan

JAPANESE TOUR 1989

SENDAI 1 FEB 1989
TOKYO 4 FEB 1989
TOKYO 5 FEB 1989
NAGOYA 7 FEB 1989
NAGOYA 8 FEB 1989
FUKUOKA 10 FEB 1989
OSAKA 12 FEB 1989
OSAKA 13 FEB 1989

1	1	1	1	1	1	1	1	Housequake
2	2	2	2	2	2	2	2	Slow Love
3	3	3	3	3	3	3	3	Adore
4	4	4	4	4	4	4	4	Delirious
5	5	5	5	5	5	5	5	Jack U Off
6	6	6	6	6	6	6	6	Sister
7	7	7	7	7	7	7	7	Do Me, Baby
							8	Scandalous
8	8	8	8	8	8	8	9	Adore
9	9	9	9	9	9	9	10	I Wanna Be Your Lover
10	10	10	10	10	10	10	11	Head
			11		18			Murph Drag
						11		We Got The Power
11	11	11	12	11	11	12	12	Girls And Boys
12	12	12	13	12	12	13	13	A Love Bizarre
		13						Happy Birthday
13	13	14	14	13	13	14	14	When You Were Mine
14	14	15	15	14	14	15	15	Little Red Corvette
15	15		16	15	15	16	16	Controversy
16	16	16	17	16	16	17	17	U Got The Look
17	17	17	18	17	17	18	18	Superfunkycalifragisexy
18	18	18	19	18	19	19	19	Controversy
19	19	19	20	19	20	20	20	Bob George
20	20	20	21	20	21	21	21	Anna Stesia
21	21	21	22	21	22	22	22	Intermission
22	22	22	23	22	23	23	23	Eye No
23	23	23	24	23	24	24	24	Lovesexy
24	24	24	25	24	25	25	25	Glam Slam
25	25	25	26	25	26	26	26	The Cross
26	26	26	27	26	27	27	27	I Wish U Heaven
27	27	27	28	27	28	28	28	Kiss
28	28	28	29	28	29	29	29	Dance On
29	29	29	30	29	30	30	30	Sheila E. drum solo
30	30	30	31	30	31	31		Transmississippi Rap
31	31	31	32	31	32	32		The Glamorous Life
							31	A cappella improvisation
		32	33			33		When 2 R In Love
			34			34		Venus De Milo
		33	35			35		Starfish And Coffee
		34	36			36		Raspberry Beret
		35	37			37		Strange Relationship
		38	38			39		Free
		39						With You
			39			40		Condition Of The Heart
		36	40			38		International Lover
		37	41					When 2 R In Love
		34	42			41		Eric Leeds flute solo
	32				33		32	Let's Go Crazy
32	33	40	43	32	34	42	33	When Doves Cry
33	34	41	44	33	35	43	34	Purple Rain
34	35	42	45	34	36	44	35	1999
35	36			35	37	45	36	Alphabet St.

1 February 1989: Gym, Sendai

Prince left for Japan on Sunday, January 29th 1989, arriving in Tokyo (Narita airport) the next day. On Tuesday, January 31st, he travelled to Sendai for a rehearsal in the evening. The tour opened the next day.

The opening show of the tour was fairly uneventful. Still, it was an excellent show, but other concerts of the tour featured better performances.

Prince addressed the audience a few times during the show, first during "Do Me, Baby" when he asked, "What are you gonna do just sit there and watch? How you doing baby? My name is Prince. You wanna go for a walk with me? Come on, you like music? Do you like dancing? You like making love?" Before playing "Lovesexy," he asked, "Sendai, Sendai, do you believe in god? Well, alright let's get busy."

"Purple Rain" was very good, showcasing some nice guitar work from Prince. Just prior to the start of "Alphabet St.," Prince said, "Sendai, wanna party some more? Don'tcha wanna go home? Don'tcha wanna go home? Then let's party then... no."

4 February 1989: Dome, Tokyo

Following two concert-free days, the tour continued to Tokyo for two shows at the Dome. The first Tokyo concert was very good. Prince was in a good mood and the audience responded and participated well.

Prince addressed the audience during "Do Me, Baby," "What are you gonna do? Just sit there and watch? How you doing, baby? You like music? Do you like boys? Come on, there's something I wanna show ya. Do you like to make love?"

At the beginning of "Head," Prince encouraged some audience participation, "Clap your hands y'all, ain't nothing but a party in here." He also did a chant of "Tokyo-oo-hoo-hoo." He also got the crowd going during "A Love Bizarre," which featured horns from Eric Leeds and Atlanta Bliss. Prince had the audience chant "ooh-wee-oh-ohh-oh" and asked Eric to solo. "I do believe this is the biggest party I've ever been to," Prince said.

Prince played some cool blues guitar before launching into "When You Were Mine." The song featured a great deal of crowd participation. He addressed the audience at the start of "Little Red Corvette," "Japan, I'm having a good time. How about you? This is your party tonight. It's Saturday, it's Saturday. Somebody say 'oh yeah,' say 'oh yeah.' Tokyo, we gonna party tonight, clap your hands for me one time."

"Tokyo, have you got the look tonight?", Prince asked during "U Got The Look." "The Cross" was one of the highlights of the show, with Prince putting a great deal of passion into it. Unusually, Eric played a flute solo as a bridge/interlude between the end of Sheila's drum solo and the start of "Let's Go Crazy."

"Purple Rain" was stretched out a little bit longer than normal. Before playing "Alphabet St.," Prince said, "I love you, Tokyo. Do you wanna meet my baby? That mean I can take you on a little excursion to 'Alphabet St.'?"

5 February 1989: Dome, Tokyo

The second concert in Tokyo was more inspired than the first night. Prince was in a more playful mood and the audience responded with a great deal of enthusiasm. The piano medley was played for the first time on the tour.

The circulating tapes of this concert ends with "1999." Since the subsequent show, in Nagoya, ended with "1999" it's not unlikely that "1999" was the closing number rather than "Alphabet St."

Prince addressed the audience during "Adore," "Wait a minute, baby. Where you going? I wanna talk to you." He extended his "Do Me, Baby" "conversation" with the crowd longer than normal, "What are you gonna do? Just sit there and watch? What's the matter, baby? Don't you love me? Don't you want me? I want you... in the worst way." Then he said, "I got a question for ya. Do you like to make love? Me too, come on. You like music? This is electrical, that's S-E-X. You like? I like it too, baby. Oh, let me look at you, girl, your body. Oh, your body. That's all I need to know."

"A Love Bizarre" was stretched out to incorporate a lot of call-and-response from the audience as the band members showed off their respective talents. "When You Were Mine" was preceded by a brief interlude of Prince singing "Happy Birthday" to Mr. Udo, the concert promoter for the Japanese tour. Prince sang and accompanied himself on the guitar.

"I love you, Tokyo," Prince said over the opening chords of "Little Red Corvette." "We're gonna come back real soon, OK? Oh yeah. Y'all know how to party in here. Don't let nobody tell you otherwise. Do you feel good tonight?" Before launching into "Kiss," he also expressed his affection for the audience, "Tokyo, I love you. Tokyo, Tokyo, you wanna be my baby? Tokyo, do you love me? Tokyo, I wanna be your baby too, so come here sweet thing and gimme a kiss."

The piano sit-down segment was excellent, being longer than the other piano medleys performed on the tour. It started with some a cappella improvisations by Prince, before he went into "Venus De Milo." Oddly enough, the normal piano opener of "When 2 R In Love" was not played but was added as normal to the end of the medley. It featured some excellent piano improvisation by Prince, including bits of "Chopsticks" (the polka-style waltz that Prince also inserted on occasion in Europe). A fairly rare performance of "Free" was also included in the piano medley.

7 February 1989: Rainbow Hall, Nagoya

Following the two Tokyo shows, the tour moved on to Nagoya for two concerts at the Rainbow Hall. The first Nagoya show was excellent, on a par with the previous show in Tokyo. A piano medley was played again, although it couldn't quite match the previous one in Tokyo.

This concert finished with "1999" instead of the usual "Alphabet St." Both the audience recording and the soundboard recording circulating amongst collectors end with "1999."

"What are you gonna do, just sit there and watch?" Prince asked during "Do Me, Baby." "I love you baby, what's more, I want you. Do you love me? Do you want me? Then come on girl. Oh girl, it's about the body. Oh girl, it's about the body. That's all I wanna know."

"Nagoya, did y'all come to party tonight?" Prince wanted to know as he went from "I Wanna Be Your Lover" into "Head." "Did you come to party? Then let me hear you scream." "Head" included some lines from "Murph Drag," including, "It's about a Compton dance. Wait a minute, Eric, I'm back, the aristocratic black. My whip ain't got no crack, but it got a hell of a bang, Eric solo in here."

"A Love Bizarre" was stretched out to give each band member a chance to show off his or her respective talents. "When You Were Mine" featured some funky guitar playing by Prince. "Question: do you believe in love?", Prince wanted to know over the opening chords of "Little Red Corvette." "I don't know, tonight maybe we can find out. Clap your hands y'all." "Nagoya, Nagoya, I love you, baby," Prince said prior to playing "Kiss." "Nagoya, do you love me? Nagoya, will you give me a kiss?"

Prince started the piano medley off with an a cappella vocal improvisation, which vaguely recalled "It Is No Secret (What God Can Do)." This led into a brief "When 2 R In Love." Prince played snippets of "Chopsticks" and some playful piano licks during "Strange Relationship." He briefly played "With You" alone on the piano.

8 February 1989: Rainbow Hall, Nagoya

The second Nagoya had more energy than the first night despite the lack of a piano medley. However, it is also obvious that Prince was somewhat strained, as if he was working much harder to try to get the audience to respond to him and the show.

One line in the performance of "Jack U Off" was funny, "If this booty don't treat you right, come on baby we can do it tonight." Prince's mention of "booty" in 1989 was highly unusual. "Do Me, Baby" was performed very sweetly. Prince asked, "What are you gonna do, just sit their and watch? I love you baby, I want you baby." He continued, "Question: do you like to make love? Question: do you wanna make love with me? Oh baby, let's go. Don't be shy, you like music? Hey Eric, I want you to impress me now. Play for Cat." Prince then did

some funny cat sounds, "Meeeoow" (repeated three times).

Prince said at the start of "Head," "Nagoya, is the party in here tonight? Let me hear ya. Somebody, somebody scream! Come on y'all." Several times during "Head" Prince stopped the band and asked the audience to participate and clap. Both Eric Leeds and Atlanta Bliss got the opportunity during "Head" to solo. At the end of the song, Prince asked, "Do you wanna stop? Do you wanna stop? Do you wanna stop? Then let me hear you say no!" Prince seemed annoyed at this point that the audience didn't seem to clap or participate as he hoped they would.

"Is this a discothèque or what?", Prince asked just before the ending of "Girls And Boys." "When You Were Mine" was great for the fact that Prince stopped the song midway to play some funky and bluesy guitar for two minutes. "Nagoya, do you believe in love?", Prince wanted to know at the start of "Little Red Corvette." "Me too, that's why you gotta help me sing this song. First, first you gotta clap your hands."

"Nagoya, have you got the look?", Prince asked right at the start of "U Got The Look." At the start of "Lovesexy," he said, "Alright, let's get this party started right! Does anybody wanna dance? New power give it to me." "Kiss" also featured some introductory words by Prince, "Nagoya, I want you to be my baby. Nagoya, I love you, Nagoya do you love me? Nagoya, come here baby and give me a kiss." Once again Eric Leeds performed a flute solo as a bridge/interlude at the end of Sheila's drum solo.

10 February 1989: Stadium, Fukuoka

Following two shows in Nagoya, the tour reached Fukuoka for one concert. The show was fairly standard and uneventful.

Unusually, Prince did not improvise or speak with the audience during "Do Me, Baby" as he normally would. On the other hand, "A Love Bizarre" was stretched out longer than normal as Prince worked the audience. With a call of "kick drum," Prince had Levi play some funky bass with Miko helping on guitar as the audience clapped along and chanting "oh-we-oh-oh-oh."

Prince went "blues" during "When You Were Mine" as he added a lot of solo guitar work during the song with the audience clapping along vigorously. "You feel good tonight?", Prince asked at the start of "Little Red Corvette." "Alright, I got a question for you. Do you believe in love? Do you believe in love? Then clap your hands tonight."

"Superfunkycalifragisexy" included some lines from "Murph Drag," "Ladies, I'm back, the aristocratic black. My whip ain't got no crack, but it's got a hell of a bang." Prince did something unusual prior to the start of "Kiss," improvising some a cappella "human beat box" sounds. Again Eric Leeds performed a flute solo as a bridge from Sheila E's drum solo to the start of "Let's Go Crazy."

12 February 1989: Osaka-jo Hall, Osaka

The tour concluded in Osaka with two concerts. The pre-show soundcheck for the first Osaka show is circulating on tape amongst fans. The 80-minute session features a very standard run-through of (most of) the regular concert and has very little talking by Prince. Nothing out of the ordinary was played. Perhaps, the only noteworthy observation to make is the fact that it is a soundboard recording.

The following tracks were played at the soundcheck: "Housequake" (incorporating "Take The A-Train"), "Slow Love," "Adore," "Delirious," "Jack U Off," "Sister," "Do Me, Baby," "Adore," "I Wanna Be Your Lover" (intro), "Head," "Girls And Boys," "A Love Bizarre," "When You Were Mine," "Little Red Corvette," "Controversy," "U Got The Look," "Superfunkycalifragisexy," "Controversy," "Bob George," "Anna Stesia," interlude, "Eye No," "Lovesexy," "Glam Slam," "The Cross," "I Wish U Heaven," "Kiss," "Dance On" (instrumental version), Sheila E. drum solo, "Let's Go Crazy," "When Doves Cry," "Purple Rain."

The first concert played in Osaka has a number of highlights. Prince performed a fantastic rendition of "Sister," which featured a cool echo on Prince's voice. As usual, he addressed the audience during "Do Me, Baby," "What are you gonna do? Just sit there and watch? Do you love me? Well, I love you too. I want you, baby, more than a little bit. I want you girl, little pretty child. Yeah, I want you, baby, more than a

little bit, girl. I want you child, I'm sure it'll fit."

"Osaka, did we come to party tonight?", Prince asked over the "I Wanna Be Your Lover" intro which led into "Head." "Osaka, let me hear you scream." The version of "Head" was excellent and featured some lines lifted from "We Got The Power," "Hey, we got the power. Oh, we got the soul." Prince had Boni help him sing the lyrics while Eric blew on the horn.

"I don't know, Levi can you walk on that?", Prince asked as Levi played some funky bass and Sheila accompanied him on the kick drum during "A Love Bizarre." The performances of "Superfunkycalifragisexy" and "The Cross" were excellent.

Another obvious highlight was the piano segment. Prince kicked off with some a cappella improvisations before going into "When 2 R In Love." This was followed by "Venus De Milo," which was a bit longer than normal. "Strange Relationship" was performed in a low key, with an almost depressive quality to it. An instrumental excerpt of "With You" was next. Before finishing the show with "Alphabet St.," Prince said, "Osaka, Japan, don'tcha wanna go home? I can't hear ya, I can't hear ya, No!"

13 February 1989: Osaka-jo Hall, Osaka

The second concert in Osaka concluded the eight-date Japanese tour. It was clear right from the start of this concert that Prince was giving his all and going out with a bang, with this being the very last concert of the entire *Lovesexy* trek.

"Adore" was terrific with some excellent echo applied to Prince's voice, giving a great vibe to the song. The medley of "Delirious," "Jack U Off," and "Sister" was also fantastic, with "Sister" featuring an unusually frenzied guitar solo by Prince.

"What are you gonna do just sit there and watch?", Prince asked in his "Do Me, Baby" speech. "Question, do you love me? Answer me baby. Do you care? Then come on, don't be shy. Give it a try, come on. Come here baby, I wanna look at you." The performance of "Do Me, Baby" was unique for the inclusion of some lines that ended up in "Scandalous," "You don't have to ask no questions girl. I don't have to answer no questions baby. Your body is all I need to know, no questions. No reply, it's scandalous girl I'm talking about you and I."

"Head" was performed shorter than normal during this concert. "Cat, show us where it's at," Prince requested during "A Love Bizarre." He called for Levi and Sheila to help Cat out. "A Love Bizarre" was extended with more jamming and band members getting a chance to shine with Prince throwing in a line from "Housequake," "If you can't rock steady, shut up already."

"When You Were Mine" saw Prince alone on the guitar mid-way through the song just improvising and having fun. The countdown used at the start of "Live 4 Love" (lifted from the movie *Barbarella*) was played briefly during "Controversy" but the tape was abruptly stopped. Prince performed a truly excellent version "The Cross," delivering it with a great deal of passion in his voice and with his guitar high up in the mix, resulting in an almost acoustic vibe. Sheila sang some lines from "The Glamorous Life" during her drum solo. Once again, Eric performed a flute solo as a bridge at the end of Sheila's drum solo and prior to the start of "Let's Go Crazy."

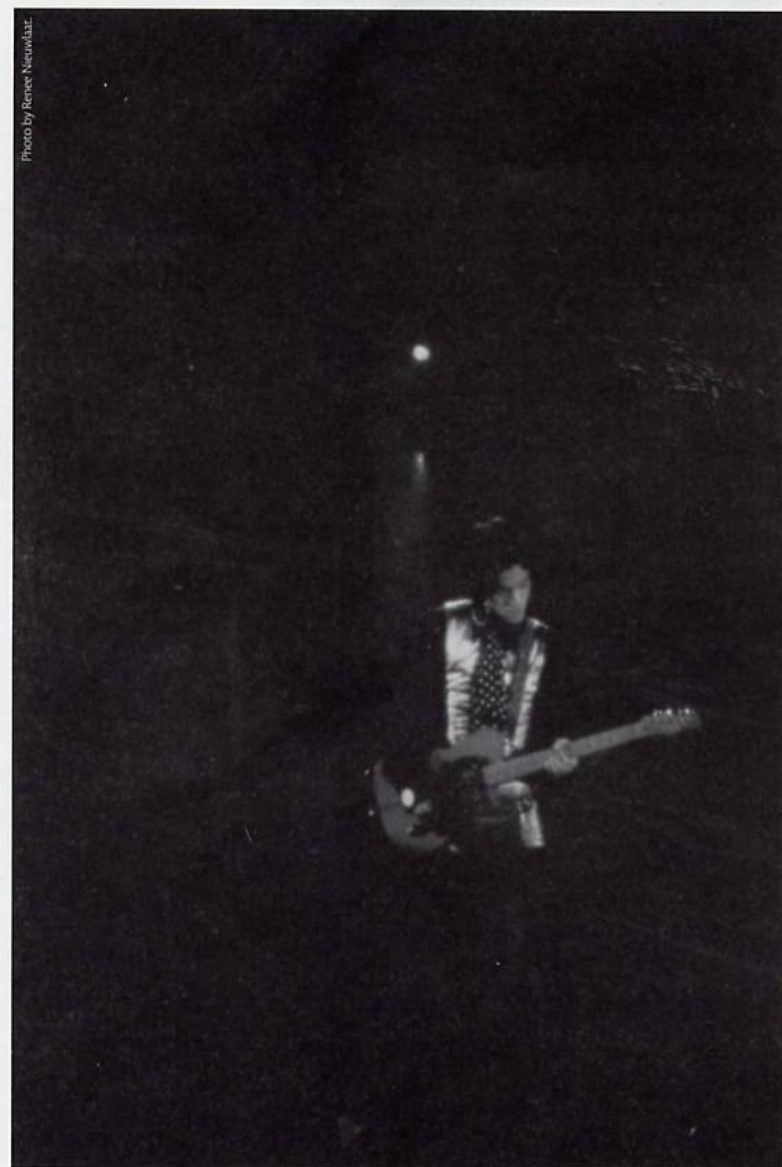
The Japanese tour promoter, Udo, came onstage during "Purple Rain." He talked to the audience in Japanese. Prince seemed very emotional, clearly heard in his voice. The song was stretched out longer than normal with a great deal of guitar work by Prince. Before launching into the closing number, "Alphabet St.," Prince said, "Alright Japan, alright Japan. Somebody say y'all know how to party? Somebody say 'oh yeah,' say 'oh yeah,' say 'oh yeah,' say... no."

After the show, Prince attended a post-concert party at the Shingohu Hilton before continuing to the REXINGTON Queen club where he preferred to seek the solitude of the VIP lounge. The next day he returned to the US again, having performed a total of 78 *Lovesexy* shows (and nine aftershows) in Europe, North America, and Japan.

By PER NILSEN and LARS EINARSSON.

All concert reports by RICHARD DOWER.

CLAP YOUR HANDS AND



Concert: Wembley Arena, London, 28 July 1988

Track listing: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Sister" / "Adore" / "U Got The Look" / "I Wanna Be Your Lover" / "Head" / "A Love Bizarre" / "Blues In C (If I Had A Harem)" / "When You Were Mine" / "Pop Life" / "Controversy" / "Dirty Mind" / "Superfunkycalifragisexy" / "Controversy" / "Bob George" / "Anna Stesia" / "Intermission" (pre-recorded) / "Eye No" / "Lovesexy" / "Glam Slam" / "The Cross" / "I Wish U Heaven" / "God Is Alive" / "Kiss" / "Dance On" – drum solo / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "Alphabet St."

This was the third of the seven Wembley Arena shows Prince played. The concert was excellent, with Prince in a good, open mood. Set list-wise there was little out of the ordinary although it is notable that Prince played "Blues In C (If I Had A Harem)" before "When You Were Mine."

"This is not music, this is a trip," Prince said at the beginning of "U Got The Look." "London, y'all ready? Y'all ready? Let's do something!" "Head" was very funky with Prince saying "on the bass, Levi Junior. Junior play the bass." Referring to the horns, he said, "I'm from Minneapolis, I don't play it. Come on, do it." "A Love Bizarre" was stretched out longer than normal with a great deal of guitar playing from Prince.

"I'm in town tonight, we're gonna party, y'all," Prince said before playing "Blues In C (If I Had A Harem)." "Alright, that was for the crowd 20 and under, now we're gonna do something for the crowd 30 and over, 'Blues In C.' One, two, three." Prior to the start of "When You Were Mine," Prince said, "OK, you can stop clapping now. Thank you thank you. I'm having fun, London. It's all about a good time tonight. Somebody say 'yeah.' That's the sick way."

"England let's do something, come on," Prince said at the start of "Lovesexy." During the "God Is Alive" portion of "I Wish U Heaven," Prince said, "London, London, baby falling down, falling down, falling down. London, baby falling down. Here goes Princey. I want everybody in here clapping their hands tonight. I want everybody in here clapping their hands tonight." Then he said, "This is what I was waiting for, London. Oh yeah, the first half was fun, but it ain't about that, it's about this. You don't believe me?" "God Is Alive" featured Boni singing some improvised lyrics in her typical "gospel style" with Prince backing her with some frenzied guitar playing. The song was stretched out much longer than normal.

"London, I can't thank y'all enough for coming out to see us tonight," Prince began a long speech during a heartfelt rendition of "Purple Rain." "It's a long way from where I live, but man I feel too good tonight. Hey, can I stay at your house? All I need is a little bed. Listen, I've been singing this song a long time, I never get tired of singing it. Tonight I want, just do me a favour, I just want you to sing along if you feel good, it's because I think you dig me a little bit and I dig you a little bit. We're all the same, you know what I mean? Somebody's watching us."

Concert: Wembley Arena, London, 2 August 1988

Track listing: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Sister" / "Adore" / "U Got The Look" / "I Wanna Be Your Lover" / "Head" / "A Love Bizarre" / unknown song / "Just My Imagination" / "Blues In C (If I Had A Harem)" / "When You

The comprehensive European *Lovesexy* tour report in *UPTOWN* #55 didn't include details about two concerts that we didn't have on tape at the time.

This mini-report describes the two missing concerts and examines a couple of *Lovesexy* tour soundchecks that exist on audio tape.

STOMP YOUR FEET — PART 2

Were Mine" / "Little Red Corvette" [missing from tape but was played] / "Pop Life" [missing from tape but was played] / "Controversy" / "Dirty Mind" / "Superfunkcalifragisexy" / "Controversy" / "Bob George" / "Anna Stesia" / "Intermission" (pre-recorded) / "Eye No" / "Lovesexy" / "Glam Slam" / "The Cross" / "I Wish U Heaven" / "Kiss" / "Dance On" – drum solo / a cappella improvisation / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999."

UPTOWN did not until recently obtain a tape copy of the penultimate Wembley Arena *Lovesexy* show. The concert is interesting as it includes "Just My Imagination" (also performed on the last night) and an unknown song, which we haven't been able to identify. The set list regulars "Little Red Corvette" and "Pop Life" were played but are missing from our tape recording. Interestingly, Prince emphasised his guitar-playing a great deal during the concert.

Prince performed a great guitar-heavy version of "Sister." "Here we go, London, the dream we all dream of," he said at the start of "U Got The Look," which also featured some loud guitar work by Prince. The song was played longer than normal. "England, let's do something," Prince said during "I Wanna Be Your Lover."

The unknown song is simply Prince alone on the guitar singing the following lyrics, "Baby, oh baby, you don't understand how much I love you baby. Don'tcha wanna be your living (question as to the lyrics here, either "in" or "angel"). You don't call anymore, this is how I feel baby, baby." The lyrics may not be 100 per cent accurate, as it's hard to make out some of them out. The song is Prince singing scatty lyrics. It might be an actual song or just Prince improvising on the spot. It's hard to say – we'd need your (UPTOWN readers) help in determining what this is.

Next up was a rare performance of "Just My Imagination," although it was quite short. After the song, Prince said, "I have it good London, I have it good, guess what else I'm gonna do? You supposed to say 'what? Blues in C.'" This led right into "Blues In C (If I had A Harem)."

"Eric, play a solo right here," Prince said at the start of "Blues In C (If I Had A Harem)," which cued Eric to play. Prince also said, "I don't like that solo, Miko," from which Miko got his turn, "I don't like that solo, it's too long." Prince then took over on the guitar. The song provided an opportunity for band members to solo, such as Eric, Miko, Levi and Atlanta. Prince changed some lines and said, "If I had a harem like all the papers say, I'd have me some different panties for each and every day."

Prince used "I Wish U Heaven" for a great deal of call and response with the audience. He said during the song, "London, that's a good feeling, now I don't know about you, but I call that feeling Lovesexy, the feeling you get when you fall in love, not with a girl or boy but with the heavens above. Can you all get to that? Now let me tell you something. Now, the first half of the show, I did that because I thought you expected it, yeah I gave it to you. Now, I want y'all to give me something because I'm on a different trip now, alright? I'm tryna find that feeling, see, you know that feeling I'm talking about? I'm tryna find it every day, can you understand that? I'm tryna find it every night, can you understand that? I'm on a different trip now."

Prince performed an a cappella improvisation which somewhat recalled "Amazing Grace," serving as an interlude/bridge leading into

"Let's Go Crazy." Prince addressed the audience during "Purple Rain," "London, before we go on I just wanna say something to you, from the bottom of my heart. This has been the best six gigs I've ever had, I'm sorry, I wanna thank God for you coming out to see us tonight, London! You know something is happening to me I don't know, I feel like, I think I know what I wanna do for a while now you know? It's a nice feeling when you know where God is, there's somebody there waiting on you. God willing I'll be back here soon." The circulating tape of this concert ends with "1999."

Soundcheck: Isstadion, Stockholm, 10 August 1988

Track listing: "When You Were Mine" / "Blues In C (If I Had A Harem)" / "Alphabet St." / "When 2 R In Love" / "Erotic City."

This 35-minute soundcheck is just an opportunity for Prince and the band to run through a few songs. He appears to be in a playful mood, joking with band members.

During "When You Were Mine," Prince can be heard calling to Eric Leeds to play his horn part, "If you don't mind, right now," and instructing where band members should stand. Prince then calls a halt and plays some bluesy guitar before launching into "Blues In C (If I Had A Harem)," which is mostly instrumental with some improvised lyrics thrown in for fun. Prince jokes with Miko Weaver.

What follows is Prince giving instructions to the band and where members should play their parts, etc. They play "Alphabet St." with nothing out of the ordinary happening. They proceed to "When 2 R In Love," playing the part normally performed at the end of the piano medley. "Erotic City" is also worked on for a time.

Soundcheck: Waldstadion, Frankfurt, 27 August 1988

Track listing: Eric Leeds horn improvisation / Miko Weaver guitar improvisation / Levi Seacer Jr. bass improvisation / instrumental jam / "Wade In The Water" / "I Want To Take You Higher" / "Just Like A Baby" / "Take This Beat" / "Erotic City" / "Take This Beat."

This is an interesting 75-minute session, albeit mostly instrumental in nature with a great deal of jamming. Not many "songs" are played and there are few noteworthy events happening.

The first 25 minutes of the soundcheck consist of band members tuning up and improvising on their respective instruments. Then follows a long instrumental jam, which evolves into a soulful "Wade In The Water."

Prince is not present for the first 25 minutes of the soundcheck. It is really just an opportunity for the band to shine and jam by themselves. Boni Boyer takes the lead on "Wade In The Water," which includes some horn lines from "The Voice Inside."

Next up is Sly and the Family Stone's "I Want To Take You Higher," which is performed as a mostly instrumental number. "Just Like A Baby" features a great deal of lyrics, but it is not known whether this is a cover version of another artist's song (most likely) or if it is a Prince original (less likely).

What starts out as an instrumental jam soon turns into "Take This Beat" with Prince singing the lyrics in a hoarse voice. "Erotic City" is also played briefly at the end of the soundcheck session.

By the UPTOWN staff.

Sincere thanks to RICHARD DOWER for valuable input.



A SONG 4 U

Prince has written hundreds of songs for other artists, both for his own side projects and for artists who have asked him for contributions to their albums. Many of Prince's songs for other artists are excellent, making many of his contributions as a songwriter, musician, and producer to other artists' music essential acquisitions for Prince enthusiasts.

UPTOWN's DAYS OF WILD book included a listing of songs written by Prince for and released by other artists as well as Prince's guest appearances on songs released by other artists. This article updates *DAYS OF WILD's* documentation of Prince's work with and for other artists as a songwriter, producer, and musician. It also covers Prince's remix contributions to songs he did not write or co-write, which were not included in the *DAYS OF WILD* listing.

FROM VERY EARLY IN HIS CAREER, PRINCE BEGAN TO CREATE SIDE PROJECTS as secondary outlets for his music. One of his earliest projects was The Rebels, who featured his band performing songs mostly written by Prince. Another early protégé was Sue Ann Carwell, whom Prince wanted to rename Susie Stone and tailor songs for.

The years 1981–87 saw Prince developing a number of protégés (both individuals and groups), who performed music he wrote, performed and produced almost single-handedly: The Time, Vanity 6, Sheila E, Apollonia 6, The Family, Madhouse, and Jill Jones.

Prince's musical traits were very evident in most of these productions, sometimes to the detriment of the featured artists, who were unable to establish their own identity. Prince's desire for creative control often led to conflicts, with the result being that most of his '80s projects were short-lived, rarely lasting more than a few albums. By the late '80s, nearly all of these side projects had ceased to function because the artists involved had grown tired of Prince's tight reins. Only Madhouse survived into the '90s although they would only release one song after their two 1987 albums ("17" on *1-800-NEW-FUNK*).

Since the late '80s, Prince's extracurricular work has focused primarily on two categories of artists: women whom he has become fascinated with (e.g. Elisa Fiorillo, Marcika, Ingrid Chavez, Carmen Electra, Mayte) and established artists that he has idolised (including Mavis Staples, Patti LaBelle, George Clinton, Chaka Khan, Larry Graham). In fact, the only new "group" Prince has created since the early '90s is The NPG, which, of course, doubles as his backing group. The line-up of the NPG has changed many times over the years. No one in the original configuration of the band is in today's line-up.

In addition to the artists/groups Prince has developed and/or worked closely with, he has given away many songs to artists who have asked him for contributions to their albums. In most cases, Prince has not worked with these artists in the studio, instead merely supplying the tapes. Amongst artists of this category are Miles Davis, Joni Mitchell, Celine Dion, Joe Cocker, Bonnie Raitt, Robert Palmer, Kenny Rogers, Earth, Wind & Fire, Stevie Nicks, Sheena Easton, Paula Abdul, and The Bangles (not all of Prince's contributions have been released).

New contributions

Since we published *DAYS OF WILD* in 2000 very few songs featuring Prince as a songwriter and/or musician have appeared on non-Prince releases. There have been no new side projects.

Maceo Parker's 2000 album *Dial M-A-C-E-O* (What Are Records) includes three tracks with Prince input: "Baby Knows," "The Greatest Romance Ever Sold," and "Prettyman," all previously released on *Rave Un2 The Joy Fantastic*. In return for Parker's sax contributions to the *Rave* album, Prince sent Parker the tracks for use on his own album. Parker added some parts to the tracks.

George Clinton "released" a CD-R of a song called "Paradigm" on his 2001 tour (it was sold on the tour). The song credits Prince for "instrumentation and vocal." It was recorded at Paisley Park and at DARP Studios. "I peed on it, sent it to him, he peed on it, and sent it back," Clinton said, indicating that they recorded their contributions separately (which is often the case with Prince's collaborations).

A song called "Rowdy Mac" was included on Fonky Bald Heads' humorously titled *The Self Titled Album*, first made available on 12 June 2001 during that year's Celebration event. The song was co-written by Prince with Kirk Johnson. The album was released on the band's own Kitchen Records label. It has never received large-scale distribution and because of this, few Prince fans have actually heard the song.

No Doubt released a song titled "Waiting Room" on 11 December 2001 on their *Rock Steady* album (Interscope Records). The song was written by the band (Dumont, Kanal, and Stefani) and sent to Prince for his input after Stefani contributed vocals to *Rave Un2 The Joy Fantastic*. Prince revised the track considerably and returned the tapes.

"Waiting Room" was originally planned for inclusion on their 2000 album *Return Of Saturn*, but the band didn't feel it fit with the rest of the material so they decided to keep the track for a future release. Prince actually received a composition credit on *Rock Steady* along with the three band members, probably as a way to thank him for his significant input.

The next song with Prince involvement was "Star *69 (PS With Love)," which was released on 10 December 2002 by Common on his *Electric Circus* album (MCA Records). Prince is credited for keyboards and guitar on the track.

Early 2003 saw the release of "10:15" and "Fortune Teller," which have been doc-

umented in many Prince books. The general public has never had the opportunity to hear them before the release of the latest 94 East album titled *94 East Featuring & Fortune Teller Remix With Prince On Guitar* (yes, that's the actual title!). The album was released in January 2003 by Pepé Music Inc. and is (thus far) only available on Willie's website, www.pepemusic.com. The two songs were originally recorded in 1994 but both have been updated with new instrumentation to make them sound more contemporary (Prince's parts are intact, though). "10:15" was penned by Willie and "Fortune Teller" by Hank Cosby.

Prince was upset about the promotion of the 94 East album, which featured Willie's name prominently on the cover, and promptly called Willie to discuss the matter in early 2003. Prince threatened with legal action, but Willie maintains that he has the right to release and promote the 94 East recordings as he sees fit. Still, it might be a good idea to lay your hands on the CD as one never knows what will happen.

Work with Madonna

In late 2001, Madonna gave an interview in which she discussed her work with Prince. She revealed that Prince did in fact play guitar on "Act Of Contrition" and "Keep It Together," both released on her 1989 album *Like A Prayer* (Sire Records). Although Prince fans have speculated that Prince appeared on "Act Of Contrition" (his guitar sound is clearly recognizable), few were aware that Prince also played on "Keep It Together."

Madonna also talked about her collaboration with Prince, "Love Song," also released on *Like A Prayer*. The track began as a jam by Madonna at the keyboard with Prince behind the drums, which contrasts with the previous assumption that the track was penned by Prince before being sent to Madonna for her input (and despatched back and forth a few times). "We had a lot of fun," Madonna recalled. "We came up with the original melody line. I just, off the top of my head, started singing lyrics into the microphone. And then he overdubbed some guitar stuff made a loop of it and sent it to me, and then I just started adding sections to it and singing parts to it."

Madonna described how "Love Song" was developed as they sent it back and forth between them. "It was like this sentence that turned into a paragraph turned into a little mini-series. So it was great. It was a completely different work." She did not explain how Prince's input to "Act Of Contrition" and "Keep It Together" came about, whether he was sent the tapes for overdubbing or if he generated the studio when the tracks were cut.

DAYS OF WILD omissions

The *DAYS OF WILD* appendix devoted to Prince's work with other artists omitted "A Woman's Gotta Have It" on *1-800-NEW-FUNK*. The musicians listed on the album are Ricky Peterson (keyboards), Sonny Thompson (bass), and Ken Ho (saxophone), with "all other instruments" attributed to the NPG, which probably means that Prince played on the track. Thus, it should be included in the list of tracks that Prince didn't compose but did play on.

The appendix also missed out on Margie Cox's "Whistlin' Kenny," a song composed and produced by Prince that was issued in 1991 as an NPG Records project on cassette and 12-inch vinyl single, with "Standing At The Altar" as the A-side. The single received a commercial release in 1994 in Europe and Australia.

A minor mistake was that the *DAYS OF WILD* appendix listed "The Drama" as Chaka Khan's *Come 2 My House* as "Drama."

Forthcoming releases

Kip Blackshire has announced that Prince contributed to a song intended for his forthcoming album, *Soul*. At the time of writing, the album has not been released. The title of the song is not known.

Maceo Parker's next album may also include a Prince song although it is not known whether it will be a cover version of a previously released song or if Prince actually penned a new song for Parker.


Additionally, Prince is reported to have contributed a song to a projected Hendrix tribute album. He has recorded his version of Hendrix's "Red House," releasing it as "Purple House" as he has done on a few occasions when performing the song live.

By PER NILSEN, LARS EINARSSON, and FRÉDÉRIC HIL

Prince songs written for and released by other artists

ALL SONGS ON THIS LIST ARE WRITTEN SOLELY BY PRINCE (as himself or using a pseudonym), unless otherwise is noted. Re-recordings of Prince songs (i.e. "technically" cover versions of Prince songs) are included if they feature Prince involvement as musician or producer (or if the new versions are based on Prince's original recordings). The tracks are listed in (roughly) chronological order of release.

Prince's song contributions to soundtrack albums and multi-artist albums are included. Album versions of the songs are treated as the "main" songs. Thus, if a song was released on a single prior to being released on an album, it is only listed under the album in question.

Prince has used eight names besides his own when writing songs for other artists: Jamie Starr, Alexander Nevermind, Christopher, Joey Coco, Madhouse, Paisley Park, the NPC, and . The listing does not include information about which name he employed since songwriting details are often contradictory, with different names being used in sleeve credits (if there are any), on sheet music, and at ASCAP. Regardless of which name or pseudonym he used, his songwriting credits are listed here as "Prince."

The Time: *The Time*

(Warner Bros., 29 July 1981)

- "Cool" [Prince/Dez Dickerson]
- "Get It Up"
- "Girl"
- "Oh, Baby"
- "The Stick"

Ren Woods: *Azz Izz*

(Elektra, May 1982)

- "I Don't Wanna Stop"

The song was only included on the first edition of the album.

The Time: "777-9311" single B-side

(Warner Bros., 28 July 1982)

- "Grace"

Vanity 6: *Vanity 6*

(Warner Bros., 11 August 1982)

- "3 x 2 = 6"
- "Bite The Beat" [Prince/Jesse Johnson]
- "Drive Me Wild"
- "If A Girl Answers (Don't Hang Up)" [Prince/Terry Lewis]
- "Make-Up"
- "Nasty Girl"
- "Wet Dream"

The Time: *What Time Is It?*

(Warner Bros., 25 August 1982)

- "777-9311"
- "Gigolos Get Lonely Too"
- "I Don't Wanna Leave You"
- "Oneday i'mgonnabesomebody"
- "The Walk"
- "Wild And Loose" [Prince/Dez Dickerson]

Stevie Nicks: *The Wild Heart*

(Modern, June 1983)

- "Stand Back" [Prince/Stevie Nicks]

Sheila E.: *The Glamorous Life*

(Warner Bros., 4 June 1984)

- "The Belle Of St. Mark"
- "The Glamorous Life"
- "Next Time Wipe The Lipstick Off Your Collar"
- "Noon Rendezvous" [Prince/Sheila E.]
- "Oliver's House"
- "Shortberry Strawcake"

The Time: "Ice Cream Castle" single B-side

(Warner Bros., 6 June 1984)

- "Tricky"

The Time: *Ice Cream Castle*

(Warner Bros., 9 July 1984)

- "The Bird" [Prince/Morris Day]
- "Chili Sauce"
- "Ice Cream Castles" [Prince/Morris Day]
- "If The Kid Can't Make You Come"
- "Jungle Love" [Prince/Morris Day]
- "My Drawers"

Sheena Easton: *A Private Heaven*

(EMI, 7 September 1984)

- "Sugar Walls"

Apollonia 6: *Apollonia 6*

(Warner Bros., 1 October 1984)

- "A Million Miles (I Love You)" [Prince/Lisa Coleman]
- "Blue Limousine"
- "Happy Birthday, Mr. Christian"
- "In A Spanish Villa"
- "Ooo She She Wa Wa"
- "Sex Shooter"
- "Some Kind Of Lover" [Prince/Brenda Bennett]

Various artists (USA For Africa): *We Are The World*

(Columbia, 12 April 1985)

- "4 The Tears In Your Eyes" performed by Prince and The Revolution

It should be noted that the version of "4 The Tears In My Eyes" released on *The Hits/The B-Sides* is a different recording of the song (not included here since it was included on a Prince release).

André Cymone: *AC*

(CBS, July 1985)

- "The Dance Electric"

The Family: *The Family*

(Paisley Park, 19 August 1985)

- "Desire"
- "High Fashion"
- "Mutiny"
- "Nothing Compares 2 U"
- "The Screams Of Passion"
- "Susannah's Pajamas" [Prince/Eric Leeds]
- "Yes" [Prince/Eric Leeds]

Sheila E.: *Romance 1600*

(Paisley Park, 26 August 1985)

- "A Love Bizarre" [Prince/Sheila E.]

The remaining songs on *Romance 1600* are copyrighted as Sheila E. compositions despite the fact that Prince more than likely wrote them (with the exception of "Merci For The Speed Of A Mad Clown In Summer"). The songs may have been a sort of gift to Sheila.

The Bangles: *Different Light*

(CBS, January 1986)

- "Manic Monday"

94 East: *Minneapolis Genius*

(Hot Pink, 12 February 1986)

- "Just Another Sucker" [Prince/Pepé Willie]

Mazarati: *Mazarati*

(Paisley Park, 4 March 1986)

- "100 M.P.H."

Kenny Rogers: *They Don't Make Them Like They Used To*

(RCA, November 1986)

- "You're My Love"



Madhouse: 8

(Paisley Park, 21 January 1987)

- “Eight”
- “Five”
- “Four”
- “One”
- “Seven”
- “Six”
- “Three”
- “Two”

Sheila E.: *Sheila E.*

(Paisley Park, 19 February 1987)

- “Boy’s Club” [Prince/Sheila E.]
 - “Koo Koo” [Prince/Sheila E.]
 - “Love On A Blue Train” [Prince/Sheila E.]
 - “One Day (I’m Gonna Make You Mine)” [Prince/Sheila E.]
 - “Pride And The Passion” [Prince/Sheila E.]
- The remaining five songs don’t feature Prince’s input as a songwriter or musician.

Deborah Allen: *Telepathy*

(RCA, April 1987)

- “Telepathy”
- Telepathy* was only released on vinyl. *Anthology* from 1998 (BMG/Renaissance Records) is a CD that features the track.

Nona Hendryx: *Female Trouble*

(EMI, April 1987)

- “Baby Go-Go”

Jill Jones: *Jill Jones*

(Paisley Park, 26 May 1987)

- “All Day, All Night”
- “Baby, You’re A Trip”
- “For Love”
- “G-Spot”
- “Mia Bocca”
- “My Man”
- “Violet Blue”
- “With You”

“With You” was previously released in a different version on *Prince*. More than likely, he did have something to do with the new version, which is why it is included here (if he didn’t contribute anything at all, it would be considered a cover version). Prince wasn’t involved as a songwriter in any of the single B-sides despite speculation to the contrary.

Sheena Easton: *No Sound But A Heart*

(EMI, July 1987)

- “Eternity”

Taja Sevelle: *Taja Sevelle*

(Paisley Park, 19 September 1987)

- “If I Could Get Your Attention”
- “Wouldn’t You Love To Love Me?”

Madhouse: “Ten” single B-side

(Paisley Park, October 1987)

- “Ten And 1/2” [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]

Madhouse: 16

(Paisley Park, 18 November 1987)

- “Eleven” [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- “Fifteen” [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- “Fourteen”
- “Nine”
- “Sixteen” [Prince/Eric Leeds]
- “Ten” [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- “Thirteen”
- “Twelve”

Madhouse: “Thirteen” single B-side

(Paisley Park, February 1988)

- “Thirteen And 1/4”

Dale: *Riot In English*

(Paisley Park, 4 March 1988)

- “So Strong”

Various artists: *Bright Lights, Big City*

(Warner Bros., 8 March 1988)

- “Good Love” performed by Prince

Three O’Clock: *Vermillion*

(Paisley Park, 24 May 1988)

- “Neon Telephone”

Chaka Khan: *CK*

(Warner Bros., November 1988)

- “Sticky Wicked”
- Note that *CK* also includes Khan’s rendition of “Eternity,” but her recording is considered a cover version since it was previously released by Sheena Easton.

Sheena Easton: *The Lover In Me*

(MCA, December 1988)

- “101”
- “Cool Love”

Madonna: *Like A Prayer*

(Sire, 21 March 1989)

- “Love Song” [Prince/Madonna]

Mavis Staples: *Time Waits For No One*

(Paisley Park, 24 May 1989)

- “Come Home”
- “I Guess I’m Crazy”
- “Interesting”
- “Jaguar”
- “Time Waits For No One” [Prince/Mavis Staples]
- “Train”

Patti LaBelle: *Be Yourself*

(MCA, 26 June 1989)

- “Love 89” [Prince/Sheena Easton]
- “Yo Mister”

Brownmark: *Good Feeling*

(Motown, 19 September 1989)

- “Shall We Dance”

Kahoru Kohirumaki: *Time The Motion*

(TDK, December 1989)

- “Bliss” [Prince/Levi Seacer Jr.]
 - “Mind Bells” [Prince/Levi Seacer Jr.]
- Japanese release.

Kid Creole And The Coconuts: *Private Water The Great Divide*

(CBS, 3 April 1990)

- “The Sex Of It”

The Time: *Pandemonium*

(Paisley Park, 10 July 1990)

- “Chocolate”
- “Data Bank”
- “Donald Trump (Black Version)”
- “Jerk Out” [Prince/Morris Day/Jimmy Jam & Terry Lewis]
- “My Summertime Thang”

Elisa Fiorillo: *I Am*

(Chrysalis, 18 September 1990)

- “I Am” [Prince/David Rivkin/Levi Seacer Jr.]
- “Love’s No Fun”
- “On The Way Up” [Prince/Elisa Fiorillo/Rivkin/Levi Seacer Jr.]
- “Ooh This I Need”
- “Playgirl”

Mica Paris: *Contribution*

(Island, 19 February 1991)

- “If I Love U 2 Nite”

Eric Leeds: *Times Squared*

(Paisley Park, 19 February 1991)

- “Andorra” [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- “Cape Horn”
- “The Dopamine Rush”
- “Easy Does It” [Prince/Eric Leeds]
- “Little Rock” [Prince/Eric Leeds]
- “Night Owl” [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- “Once Upon A Time” [Prince/Eric Leeds]
- “Overnight, Every Night” [Prince/Sheila E./Eric Leeds/Levi Seacer Jr.]
- “Times Squared” [Prince/Eric Leeds]

Jevetta Steele: *Here It Is*

(Une Musique/Musidisc, May 1991)

- “And How” [Prince/David Rivkin/Levi Seacer Jr.]
- “Skip 2 My U My Darlin” [Prince/Levi Seacer Jr./Jevetta Steele]

The record was only released in parts on cassette tape.

Paula Abdul: *Spellbound*

(Virgin, 14 May 1991)

- “U”

T.C. Ellis: *True Confessions*

(Paisley Park, 28 May 1991)

- “Bambi (Rap)”
- “Girl O’ My Dreams”
- “Miss Thang”

Martika: *Martika's Kitchen*

(Columbia, 27 August 1991)

- "Don't Say U Love Me" [Prince/Martika]
- "Love... Thy Will Be Done" [Prince/Martika]
- "Martika's Kitchen"
- "Spirit" [Prince/Frankie Blue/Martika/Levi Seacer Jr.]

Ingrid Chavez: *May 19 1992*

(Paisley Park, 24 September 1991)

- "Elephant Box" [Prince/Ingrid Chavez]
- "Heaven Must Be Near" [Prince/Ingrid Chavez/Levi Seacer Jr.]
- "Jadestone" [Prince/Ingrid Chavez]
- "Slappy Dappy" [Prince/Ingrid Chavez]
- "Whispering Dandelions" [Prince/Ingrid Chavez]

Patti LaBelle: *Burnin'*

(MCA, 1 October 1991)

- "I Hear Your Voice" [Prince/Francis Jules/Rosie Gaines]

Margie Cox: "Standing At The Altar" single

(NPG, 1991)

- "Whistlin' Kenny"
- Promo cassette and 12-inch vinyl single release only. The A-side, "Standing At The Altar," was later released on *1-800-NEW-FUNK* so it is not listed here. The single was commercially released in Europe and Australia in 1994.

El DeBarge: *In The Storm*

(Warner Bros., 17 March 1992)

- "Tip O' My Tongue" [Prince/Kirk Johnson]

Celine Dion: *Celine Dion*

(Columbia, 31 March 1992)

- "With This Tear"

Lois Lane: *Precious*

(Lana Lane, 9 June 1992)

- "Qualified" [Prince/Kirk Johnson]
 - "Sex" [Prince/Levi Seacer Jr.]
- "Sex" was previously released in a different version as a track on "The Scandalous Sex Suite" maxi-single.

Joe Cocker: *Night Calls*

(Capitol, 14 July 1992)

- "Five Women"

Howard Hewett: *Allegiance*

(Elektra, 17 November 1992)

- "Allegiance"

Carmen Electra: *Carmen Electra*

(Paisley Park, 9 February 1993)

- "All That" [Prince/Carmen Electra]
- "Everybody Get On Up" [Prince/Carmen Electra/Monie Love]
- "Fantasia Erotica" [Prince/Carmen Electra]
- "Fun" [Prince/Carmen Electra]
- "Go Go Dancer" [Prince/Carmen Electra/Tony Mosley]
- "Just A Little Lovin'" [Prince/Tony Mosley]
- "Step To The Mic" [Prince/Monie Love/Levi Seacer Jr.]

The remaining four songs don't feature Prince's songwriting input, although he appears as a musician.

Louie Louie: *Let's Get Started*

(Reprise, 16 February 1993)

- "Dance Unto The Rhythm" [Prince/Michael Koppelman]
- "Get Blue" [Prince/Levi Seacer Jr.]

Eric Leeds: *Things Left Unsaid*

(Paisley Park, 16 February 1993)

- "Aguadilla" [Prince/ Eric Leeds]

Candy Dulfer: *Sax-A-Go-Go*

(BMG Ariola, 1 March 1993)

- "Sunday Afternoon"

Monie Love: *In A Word Or 2*

(Cooltempo, 9 March 1993)

- "Born 2 B.R.E.E.D." [Prince/Monie Love/Levi Seacer Jr.]
- "In A Word Or 2" [Prince/Monie Love]

The Steeles: *Heaven Help Us All*

(Elektra/None Such, 8 June 1993)

- "Well Done"

The New Power Generation: *Goldnigga*

(NPG, late June 1993)

- "2gether"
- "Black MF In The House"
- "Call The Law"
- "Deuce & A Quarter"
- "Goldie's Parade"
- "Goldnigga Pt.1"
- "Goldnigga Pt.2"
- "Goldnigga Pt.3"
- "Guess Who's Knockin'"
- "Johnny"
- "Oil Can"

Goldnigga never received a large-scale release. It was primarily sold via the 1-800-NEW-FUNK mail order. The date refers to the completion of the album. "Guess Who's Knockin'" was removed from the second pressing of the album allegedly because of copyright issues as the song borrows from Wings' "Let 'Em In" (by Paul McCartney).

Jevetta Steele: *Here It Is*

(Columbia, 10 August 1993)

- "Hold Me"
- "Open Book" [Prince/Martika/Levi Seacer Jr.]

The album was initially released in 1991 (same title). It was revamped for release by Columbia. This was the first album by another artist on which Prince employed the ☿ name.

Mavis Staples: *The Voice*

(Paisley Park, 24 August 1993)

- "A Man Called Jesus"
- "Blood Is Thicker Than Mine"
- "House In Order"
- "Melody Cool"
- "Positivity"
- "The Undertaker" [Prince/Tommy Barbarella/Michael Bland/Levi Seacer Jr./Sonny Thompson]
- "The Voice" [Prince/Rosie Gaines/Francis Jules]
- "You Will Be Moved"

Both "Positivity" (on *Lovesexy*) and "Melody Cool" (on *Graffiti Bridge*) were previously released on Prince albums in different versions.

Earth, Wind & Fire: *Millennium*

(Reprise, 14 September 1993)

- "Super Hero"

George Clinton: *Hey Man... Smell My Finger*

(Paisley Park, 12 October 1993)

- "The Big Pump" [Prince/George Clinton]

Tevin Campbell: *I'm Ready*

(Qwest/Warner Bros., 26 October 1993)

- "The Halls Of Desire"
- "Paris 1798430"
- "Shhh"
- "Uncle Sam" [Prince/Paula Sherield]

Various artists: *Blankman*

(Epic, 9 August 1994)

- "Super Hero" performed by The New Power Generation featuring The Steeles
- The song was previously released by Earth, Wind & Fire on *Millennium* in a different version.

Various artists: *1-800-NEW-FUNK*

(NPG, 12 August 1994)

- "17" performed by Madhouse
- "Color" performed by The Steeles
- "Love Sign" performed by ☿ and Nona Gaye
- "Minneapolis" performed by MPLS [Prince/Sonny Thompson]
- "Standing At The Altar" performed by Margie Cox

The album includes the NPG's "2gether," previously released on *Goldnigga* (same version), and Margie Cox's "Standing At The Altar," which was originally issued in 1991 as a promo cassette and 12-inch vinyl single (same version).

Various artists: *Ready To Wear (Prêt-A-Porter)*

(Columbia, 6 December 1994)

- "Get Wild" performed by The New Power Generation [Prince/Sonny Thompson]

94 East featuring Prince: *Symbolic Beginning*

(Charly, March 1995)

- "Just Another Sucker" [Prince/Pepé Willie]

This version is different from the version on *Minneapolis Genius*.

The New Power Generation: *Exodus*

(NPG, 27 March 1995)

- "Big Fun"
- "Cherry, Cherry"
- "Count The Days"
- "The Exodus Has Begun"
- "Get Wild" [Prince/Sonny Thompson]
- "The Good Life"
- "Hallucination Rain"
- "New Power Soul"
- "Return Of The Bump Squad"

The album was released in England, Australia, and parts of Europe. "Get Wild" was previously released on *Ready To Wear* (Prêt-À-Porter) soundtrack in a different version.

Rosie Gaines: *Closer Than Close*

(Motown, 13 June 1995)

- "I Want U (Purple Version)" [Prince/Rosie Gaines]
- "My Tender Heart" [Prince/Rosie Gaines]

Mayte: *Child Of The Sun*

(NPG, 27 November 1995)

- "Ain't No Place Like U" [Prince/Mayte]
- "Baby Don't Care"
- "Children Of The Sun" [Prince/Mayte]
- "However Much U Want"
- "If Eye Love U 2night"
- "In Your Gracious Name"
- "Love's No Fun"
- "Mo' Better"
- "The Most Beautiful Boy In The World"
- "The Rhythm Of Your Heart"

The album was released in parts of Europe. "Love's No Fun" was previously released in a different version by Elisa Fiorillo on *I Am*. "If Eye Love U 2night" was previously released by Mica Paris (as "If I Love U 2 Nite") in a different version on *Contribution*. The only song on *Child Of The Sun* lacking Prince's input as a songwriter is "House Of Brick" although he appears as a musician.

Various artists: *Girl 6*

(Warner Bros., 19 March 1996)

- "Don't Talk 2 Strangers" performed by Prince
- "Girl 6" performed by The New Power Generation [Prince/Tommy Barbarella]
- "She Spoke 2 Me" performed by Prince

The rest of the tracks have previously been released.

The NPG Orchestra: *Kamasutra*

(NPG, 14 February 1997)

- "At Last... 'The Lost Is Found'"
- "Barcelona"
- "Coincidence Or Fate"
- "Cutz"
- "The Ever Changing Light"
- "Kamasutra"
- "Kamasutra/Eternal Embrace"
- "Kamasutra/Overture #8"
- "Promise/Broken"
- "Seratonin"

The album also includes "The Plan," which was previously released on *Emancipation* in an identical version.

Various artists: *Living Single*

(Warner Bros., 30 September 1997)

- "Pain" performed by Chaka Khan [Prince/N. Channison Berry]

The New Power Generation: *Newpower Soul*

(NPG, 30 June 1998)

- "Come On"
- "(Eye Like) Funky Music"
- "Freaks On This Side"
- "Mad Sex"
- "Newpower Soul"
- "The One"
- "Push It Up"
- "Shoo-Bed-Ooh"
- "Until U're In My Arms Again"
- "Wasted Kisses"
- "When U Love Somebody"

"Wasted Kisses" is a hidden track, not listed in the credits.

Chaka Khan: *Come 2 My House*

(NPG /Earth Song, 29 September 1998)

- "Betcha Eye" [Prince/Chaka Khan/Mark Stevens]
- "Come 2 My House" [Prince/Chaka Khan/Robert Palmer]
- "Democracy" [Prince/Chaka Khan]
- "Don't Talk 2 Strangers"
- "Eye Remember U" [Prince/Larry Graham/Chaka Khan]
- "Eye'll Never B Another Fool" [Prince/Chaka Khan/Sandra St. Victor]
- "Journey 2 The Center Of Your Heart"
- "Pop My Clutch" [Prince/Kirk Johnson/Chaka Khan]
- "Reconsider (U Betta)" [Prince/Chaka Khan]
- "This Crazy Life Of Mine" [Prince/Chaka Khan]

"Don't Talk 2 Strangers" was previously released in a different version on *Girl 6*.

Van Gogh: *Van Gogh*

(Internet-only release, 6 November 1998)

- "Van Gogh"

Graham Central Station: *GCS2000* (NPG, 2

February 1999)

- "Utopia" [Prince/Larry Graham]

Maceo Parker: *Dial M-A-C-E-O*

(What Are, 2000)

- "Baby Knows"
- "The Greatest Romance Ever Sold"
- "Prettyman"

Prince appears on these three tracks, which are based on the recordings on *Rave Un2 The Joy Fantastic*. Parker added instrumentation to Prince's original recordings. Note that Parker's renditions of the songs do not qualify as cover versions since they utilise Prince's backing tracks and were not re-recorded from scratch. "Prettyman" is a hidden track, not listed in the credits.

Various artists: *Bamboozled*

(Motown, 26 September 2000)

- "2045: Radical Man" performed by Prii

Fonky Bald Heads: *The Self Titled Album*

(Kitchen, 12 June 2001)

- "Rowdy Mac" [Prince/Kirk Johnson]

No Doubt: *Rock Steady*

(Interscope, 11 December 2001)

- "Waiting Room" [Prince/Dumont/Kan Stefani]

THIS SECTION LISTS GUEST APPEARANCES BY PRINCE AS A MUSICIAN or producer on songs lacking his songwriting input. Unlike the *DAYS OF WILD* listing, this section includes Prince remixes of songs that do not feature his songwriting input. The songs are listed in (roughly) chronological order of release. The listing does not include information about *which* name he employed.

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(independent release, 1979)

- "Got To Be Something Here" [Sonny Thompson]
Prince plays guitar and sings backing vocals.

(Warner Bros., 29 July 1981)

- "After Hi School" [Morris Day]
Most instruments played by Prince.

(Warner Bros., 11 August 1982)

- "He's So Dull" [Dez Dickerson]
Prince appears as a musician.

(Paisley Park, 19 August 1985)

- "River Run Dry" [Bobby Z.]
Most instruments played by Prince.

(Paisley Park, 26 August 1985)

- "Bedtime Story" [Sheila E.]
- "Dear Michaelangelo" [Sheila E.]
- "Romance 1600" [Sheila E.]
- "Sister Fate" [Sheila E.]
- "Toy Box" [Sheila E.]
- "Yellow" [Sheila E.]

Most instruments played by Prince. The only track lacking input by Prince as songwriter or musician on *Romance 1600* is "Merci For The Speed Of A Mad Clown In Summer" by Sheila E.

(Warner Bros., October 1985)

- "Holly Rock" performed by Sheila E. [Sheila E.] Most instruments played by Prince.

Recordings

(Hot Pink, 12 February 1986)

- "Dance To The Music Of The World" [Pepé Willie]
- "Lovin' Cup" [Pepé Willie]
- "One Man Jam" [Ike Palge/Sylvester]
- "Games" [Pepé Willie]
- "If You Feel Like Dancin'" [Pepé Willie]

(Paisley Park, January 1987)

- "Six And 1/2" [Eric Leeds]

All instruments played by Prince with the exception of saxophone by Eric Leeds and trumpet by Matt Blistan.

(Paisley Park, 1987)

- "77 Bleeker St." [Jill Jones]
Prince recorded overdubs on the song.

(Paisley Park, 1989)

- "Hysterical" [B. Bishop/D. Spradley/Chuck D/
Flavor Fla]
- "Tweakin' (A Mix)" [B. Bishop/D. Spradley/
Chuck D./Flavor Fla]
- "Tweakin' (Dub Mix)" [B. Bishop/D. Spradley/
Chuck D./Flavor Fla]
- "Tweakin' (C Mixappella)" [B. Bishop/D.
Spradley/Chuck D./Flavor Fla]
- "Tweakin' (Radio Remix)" [B. Bishop/D.
Spradley/Chuck D./Flavor Fla]

George Clinton has said that Prince added instrumentation to tracks on this maxi-single. Prince's input isn't explicitly credited on the record, although it says "remixed by Paisley Park," which does indicate his participation.

(Arista, 1989)

- "Gimme Your Love (Extended Mix)" [Narada Michael Walden/Jeffrey Cohen]

The above track is credited: "Remix and additional production by Paisley Park." The Prince remix is included on the 12-inch maxi-single and five-inch CD single of "Gimme Your Love." Confusingly, Prince's 10.44-minute remix is also titled "Purple Mix" (on the UK CD) and "Extended Remix" (on the German vinyl cover, but "Extended Mix" on the label).

(Sire, 21 March 1989)

- "Act Of Contrition"
 - "Keep It Together" [Madonna/Stephen Bray]
- No songwriter is credited for "Act Of Contrition." Instead, it says "produced by the powers that be."

(Virgin, 1989)

- "Lolly Lolly (According to Prince)" [Lisa Coleman/Wendy Melvoin]

Mixed by Prince. The track is included on the 12-inch maxi-single and 3-inch CD single of "Lolly Lolly."

(Motown, 19 September 1989)

- "Bang Bang" [Levi Seacer Jr.]
Backing vocals by Prince.

(Paisley Park, 19 February 1991)

- "Kenya" [Eric Leeds]

Prince plays drums. The only track lacking input by Prince as songwriter and musician on *Times Squared* is "Lines" by Eric Leeds/Matt Blietan.



Ingrid Chavez: *May 19 1992*

(Paisley Park, 24 September 1991)

- “Candle Dance” [Ingrid Chavez/Michael Koppelman]
Prince plays guitar and keyboards.

Ingrid Chavez: “Hippy Blood” maxi-single

(NPG, 20 February 1992)

- “Hippy Blood (Funky House Edit)” [Ingrid Chavez/Michael Koppelman]
- “Hippy Blood (Keep Pumpin’ It)” [Ingrid Chavez/Michael Koppelman]

The five-inch CD maxi-single of “Hippy Blood” includes the above two remixes attributed to “Paisley Park,” which indicates Prince involvement.

Lois Lane: *Precious*

(Lana Lane, 9 June 1992)

- “Crying” [Suzanne Kleman, J. Doornik]
- “I Oh I” [Monique Kleman]

Uncredited Prince added some instrumental parts to the songs.

Carmen Electra: *Carmen Electra*

(Paisley Park, 9 February 1993)

- “Go On (Witcha Bad Self)” [Tony Mosley/Levi Seacer Jr.]
- “Good Judy Girlfriend” [Carmen Electra]
- “S.T.” [Carmen Electra/Tony Mosley]
- “This Is My House” [Carmen Electra/Levi Seacer Jr. and Carmen Electra]
Prince appears as a musician.

Kate Bush: *The Red Shoes*

(Columbia, 5 October 1993)

- “Why Should I Love You?” [Kate Bush]
Prince plays guitar, keyboards, and sings backing vocals. Prince was also credited with bass playing in the NPGMC’s online discography, but the listing contains some errors so it may not be accurate.

Various artists: *1-800-NEW-FUNK*

(NPG, 12 August 1994)

- “A Woman’s Gotta Have It” performed by Nona Gaye [Bobby Womack/Linda Womack/D. Carter]
Ricky Peterson is credited as producer. Ricky (keyboards), Sonny Thompson (bass), and Ken Holmen (saxophone) are named as musicians, with “all other instruments” attributed to the NPG, which probably means that Prince played on the track. The song was originally titled “Woman’s Gotta Have It” and released by Bobby Womack on *Understanding*, 1972.

Mayte: *Child Of The Sun*

(NPG, 27 November 1995)

- “House Of Brick” [William King, Thomas McCleary, Walter Orange, Lionel Richie, Milan Williams, and Ronald LaPread]
Prince appears as a musician and producer. The song was originally titled “Brick House” and released by The Commodores on *Zoom*, 1977.

94 East featuring Prince: *Symbolic Beginning*

(Charly, March 1995)

- “Better Than You Think” [Kristie Lazenberry/Pepé Willie]
- “Better Than You Think (Instrumental Version)” [Kristie Lazenberry/Pepé Willie]
- “Dance To The Music Of The World” [Pepé Willie]
- “Dance To The Music Of The World (Practice Session)” [Pepé Willie]
- “Games” [Pepé Willie]
- “Games (Original Version)” [Pepé Willie]
- “Games (Instrumental Version)” [Pepé Willie]
- “I’ll Always Love You” [Pepé Willie]
- “If You Feel Like Dancin’” [Pepé Willie]
- “If You See Me” [Pepé Willie]
- “If You See Me (Instrumental Version)” [Pepé Willie]
- “If We Don’t” [Pepé Willie]
- “Love, Love, Love” [Pepé Willie]
- “Lovin’ Cup” [Pepé Willie]
- “One Man Jam” [Ike Palge/Silvester]
- “You Can Be My Teacher” [Pepé Willie]

Prince appears as a musician. Some of these tracks were also included on *Minneapolis Genius – The Historic 1977 Recordings*. However, the versions of the songs appearing on both *Minneapolis Genius* and *Symbolic Beginning* are different because many parts were re-recorded for *Minneapolis Genius*.

Chaka Khan: *Come 2 My House*

(NPG /Earth Song, 29 September 1998)

- “The Drama” [Kirk Johnson/Chaka Khan]
- “Hair” [Larry Graham]
- “Spoon” [Chaka Khan/Robert Palmer/Howard McCrary]
Prince appears as musician and producer.

Graham Central Station: *GCS2000*

(NPG, 2 February 1999)

- “Don’t Let ‘Em Change U” [Larry Graham]
- “Eye Just Found Somebody 2 Love” [Larry Graham]
- “Eye’magettin’” [Larry Graham]
- “Free” [Larry Graham]
- “GCS2000” [Larry Graham]
- “Groove On” [Larry Graham]
- “Just B My Lady” [Larry Graham]
- “Love 4 1 Another” [Larry Graham]
- “U Move Me” [Larry Graham]

Prince appears as musician and co-producer with Larry Graham.

Ani DiFranco: *To The Teeth*

(Righteous Babe, 16 November 1999)

- “Providence” [Ani Di Franco]
Prince sings backing vocals.

George Clinton: “Paradigm” single

(no record label, 2001)

- “Paradigm” [George Clinton]
This CD-R was sold on Clinton’s 2001 tour. Two slightly different “release packages” exist although the song is the same. Prince is credited for instrumentation and vocals. The track was recorded at Paisley Park and at DARP Studios, Atlanta.

Common: *Electric Circus*

(MCA, 10 December 2002)

- “Star *69 (PS With Love)” featuring Bilal [Lonnelle Lynn/Ahmir Thompson/James Poyser/James Yancey]
Prince plays keyboards and guitar.

94 East: *94 East Featuring 10:15 & Fortune Teller Remix With Prince On Guitar*

(Pepé Music Inc., January 2003)

- “10:15” [Pepé Willie]
- “Fortune Teller” [Hank Cosby]
Prince plays guitar on both tracks.

OPEN BOOK

Due to a much acclaimed and dissected career, Prince has inspired a vast assortment of books aiming to chart his life in biographical fashion. The first book about Prince, Jon Bream's *Inside The Purple Reign*, appeared in 1984. The latest is Alex Hahn's *Possessed*, published in April 2003.

The first wave of Prince books was American, with a slew of books following in the wake of *Purple Rain*. European books came to prominence in the late '80s and they dominated the '90s. Truth be told, many of the Prince books are mediocre, rehashing information from previously existing books and clippings, often containing rumours and innuendo. Many books show precious little research. This article examines the multitude of Prince books, providing assessments of each and every known book published about Prince.

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THE LISTING INCLUDES ONLY BOOKS THAT ARE EXCLUSIVELY ABOUT PRINCE (with possible mentions of his associates). Thus, excluded are books that concern other artists or subjects, featuring sections or chapters about Prince. The books are listed in (roughly) chronological order. All books are in the English language unless indicated.

The bibliography does not include (1) tour programmes, (2) sheet music publications, (3) "official" Prince books and magazines authorized by Prince, or (4) comics. Previous articles in *UPTOWN* have dealt with tour programmes (*Don't Come 2 The Concert*, *UPTOWN* #51) and comics (*Paint A Perfect Picture*, *UPTOWN* #36). Separate articles are planned on sheet music books and officially published Prince books and magazines.

A publication qualifies as a book if it has an International Standard Book Number (ISBN). Otherwise it is considered a magazine. This rule has necessitated the removal of a few publications listed in *TURN IT UP 2.0's* bibliography (including *Rock Video Superstars: Prince*). One exception is made for the independently published "scrapbook" from 1987, which has all the features of a book yet lacks an ISBN.

There are a few books we have not been able to locate a copy for reviewing purposes. We would highly appreciate if *UPTOWN* readers who have any of the books in question would contact us with information (reviews, descriptions, etc). We are grateful for any help and will of course give credit in any future updates of this bibliography. Please e-mail <open.book@uptown.se>.

Which are the most essential Prince books out of all the books reviewed in this article? Clearly, no single book will ever provide the "definitive" story of the life of such a complex individual as Prince. However, there are a few truly excellent books, which offer truly

revealing insights into Prince's creative world. As a guideline *UPTOWN* suggests the following 10 books as "must-have" for the serious fan and collector, in order of appearance:

- *Prince – Inside The Purple Reign* by Jon Bream: strong on recollections concerning the early years.
- *Imp Of The Perverse* by Barney Hoskyns: interesting study of Prince's career.
- *A Pop Life* by Dave Hill: sharp analysis of Prince's work.
- *The Complete Guide To The Music Of Prince* by Geoff Brown: worthwhile track-by-track study of Prince's music.
- *The Artist Formerly Known As Prince* by Steven Rosen: includes revelatory interviews with recording engineers that Prince has worked with.
- *Slave To The Rhythm/Purple Reign – The Artist Formerly Known As Prince* by Liz Jones: well-researched, contains unique insight from Wendy and Lisa.
- *Dancemusicsexromance – Prince: The First Decade* by Per Nilsen: painstakingly detailed, contains more information about Prince's recording sessions than any other book.
- *UPTOWN presents Days Of Wild*: the definitive chronology of Prince's career (replaces two editions of *A Documentary* by Per Nilsen).
- *UPTOWN presents Turn It Up 2.0*: the meticulous "Prince bible" for collectors (makes 1997 edition of *Turn It Up* superfluous).
- *Possessed: The Rise And Fall Of Prince* by Alex Hahn: thoroughly well-researched, offering fascinating insights.

PRINCE – INSIDE THE PURPLE REIGN

Author: Jon Bream

Publisher: Collier Books, US

Year of publication: 1984

Size: 112 pages

Dimensions: 210x275 mm

ISBN: 0020604106

This first ever book on Prince to be published, Jon Bream's *Inside The Purple Reign* is one of the most personal books about Prince, detailing his childhood, school years and early struggles in the music world. The bulk of Bream's research was done in preparation for a series called "Our Royal Rocker" in the *Minneapolis Star And Tribune*. Bream talked with many people who have worked with Prince and people who knew him. The author doesn't analyse Prince's music and the book doesn't really trace Prince's career. Obviously, Bream is more interested in attempting to describe the private person behind the public myth. Apparently, Prince felt this book was so personal that he purchased the publishing rights, thus preventing it from ever being re-released. Consequently, the book is rather hard to find these days, although Ebay has made it far more available than previously. The book appeared as a "book club edition" (number 5306) and in a translated edition in Japan in 1985.

PRINCE – ROCK'S PURPLE REIGN

Author: Jon Bream

Publisher: Collin Special Release (MacMillan Publishing Company), US

Year of publication: 1984

Size: 52 pages

Dimensions: 210x275 mm

ISBN: 0020604009

This is an abbreviated version of *Inside The Purple Reign*. It contains mostly pictures.

PRINCE

Author: Steven Ivory

Publisher: Perigee Books/Putnam Publishing Group, US

Year of publication: 1984

Size: 176 pages

Dimensions: 105x175 mm

ISBN: 0399511415

Bream's book was quickly followed by this pocket-sized book, which was written by the main man behind the music publication *Black Beat*. While Ivory talked to some associates, his account is somewhat shallow and lacks insight. Ivory appears to be more interested in piquet details and anecdotes than a serious investigation into Prince's work. Like so many other American books, he is seemingly obsessed with discovering "the man behind the image." The book contains a brief discography with commentary on the six albums Prince had released at the time. Also published in France (both hardback and paperback) with some different pictures, and in the UK and Canada.

PRINCE

Author: Olmeca (Sid Green)

Publisher: Proteus Books, US

Year of publication: 1984

Size: 32 pages

Dimensions: 195x270 mm

ISBN: 0862762782

This is a thin book covering Prince's career up until *Purple Rain*. It has some nice pictures, but is otherwise disappointing. It should be noted that while Olmeca is listed as the writer on the cover, the book is listed in some databases as being written by one Sid Green.

THE YEAR OF THE PRINCE

Author: No author is credited

Publisher: Sphere Books, UK

Year of publication: 1984

Size: 64 pages

Dimensions: 210x280 mm

ISBN: 0722141025

Despite its *Controversy* cover picture, this book was clearly published to quickly cash in on the *Purple Rain* phenomena. The book's subtitle, "A giant collection of facts, photos and interviews," is a slight exaggeration as there isn't anything "giant" about the book. The content is comprised of newspaper articles and two *Right On!* interviews (of limited interest). It includes a few nice pictures. Also published in the US. No author is credited, but Mary J. Edrei is listed as editor and Cynthia Horner, Frank Schwartz, and Martin Keller are credited for contributions.

THE YEAR OF THE PRINCE

Author: No author is credited

Publisher: Sharon Starbooks/New American Library, US

Year of publication: 1984

Size: 64 pages

Dimensions: 210x280mm

ISBN: 0451821084

This is the US version of the book. It is identical to its UK counterpart.

THE ANABAS LOOK BOOK SERIES: PRINCE – AN INDEPENDENT STORY IN WORDS AND PICTURES

Authors: Roger St. Pierre and Bob Kilbourn

Publisher: Anabas Publishing, UK

Year of publication: 1984

Size: 28 pages

Dimensions: 300x300 mm

ISBN: 1850990077

As the title indicates, this is more or less a pictorial book, with a brief accompanying text. It also contains a discography. Most of the pictures have been previously published in other books and magazines.

PRINCE – INSIDE THE PURPLE REIGN

Author: Jon Bream

Translated by: Pumpkin Editors

Publisher: CBS/SONY Publishing Inc.

Year of publication: 1985

Size: 112 pages

Dimensions: 210x280 mm

ISBN: 4789701794

Japanese language version of *Inside The Purple Reign*.

PRINCE – IN HIS OWN WORDS

Author: No author is credited

Publisher: Omnibus Press, UK and Cherry Lane, US

Year of publication: 1985

Size: 36 pages + fold out poster

Dimensions: 230x295 mm

ISBN: 0711905991 (UK)

ISBN: 0895242524 (US)

This book is made up of quotes culled from some of the most well-known (early) interviews Prince gave in the early part of his career, printed over full-page colour pictures. Most serious fans and collectors already have the interviews, which means that this book is of fairly limited interest. The book comes with a fold out poster. It was jointly published by Omnibus Press (UK) and Cherry Lane (US). With worldwide distribution, it probably sold massively, cashing in on Prince's *Purple Rain*-era success.





PRINCE

Author: Steven Ivory
 Publisher: Bantam Books, UK
 Year of publication: 1985
 Size: 176 pages
 Dimensions: 105x175 mm
 ISBN: 055317164X
 UK Edition of this book, published in March 1985

PRINCE

Author: Steven Ivory
 Translated by: Sacha Rheims
 Publisher: Carrere Distribution – Michel Lafon, France
 Year of publication: 1985
 Size: 160 pages
 Dimensions: 150x230 mm
 ISBN: 2868040438

French language edition of this book. Comes in both hardcover and paperback editions, both in the same size and with the same ISBN.

PRINCE

Author: Steven Ivory
 Translated by: Sacha Rheims
 Publisher: Diffusion exclusive: Quebec Livres, Canada
 Year of publication: 1985
 Size: 160 pages
 Dimensions: 150x230mm
 ISBN: 292067014X

French language paperback edition for the Canadian market.

PRINCE

Author: D.L. Mabery
 Publisher: Sphere Books, UK
 Year of publication: 1985
 Size: 48 pages
 Dimensions: 200x230 mm
 ISBN: 0822516039

Unfortunately, we have not been able to locate this book for a description of its contents. Is there anybody out there who could help us with a description/review for future updates of this bibliography?

HE REIGNS SUPREME

Author: Gordon Matthews
 Publisher: Wanderer Books/Julian Messner, US
 Year of publication: 1985
 Size: 62 pages
 Dimensions: 135x210 mm
 ISBN: 0671554808

This small-sized hardcover book doesn't contain anything really unique. It tells the story up until *Purple Rain*, but doesn't offer many interesting insights, except for a recollection by songwriter Chris Butler, who remembers meeting Prince when he was doing a test recording for Warner Bros. in 1977.

HE REIGNS SUPREME

Author: Gordon Matthews
 Publisher: Wanderer Books. Published by Simon and Schuster, Inc, US
 Year of publication: 1985
 Size: 62 pages
 Dimensions: 135x210mm
 ISBN: 0671554778

American paperback edition of this book.

PRINCE – HIS STORY IN WORDS AND PICTURES

Authors: Mark Rowland and Margy Rochlin
 Publisher: Lorevan Publishing, US
 Year of publication: 1985
 Size: 174 pages
 Dimensions: 105x175mm
 ISBN: 093177327X

While hardly indispensable, this is not the worst of books to have been published after the success of *Purple Rain*. The authors seem to have talked to some figures of interest and the books does contain a few rarely seen photographs.

EVERYTHING YOU WANT TO KNOW ABOUT... PRINCE

Author: Jim Feldman
 Publisher: Ballantine Books, US
 Year of publication: 1985
 Size: 150 pages
 Dimensions: 105x175 mm
 ISBN: 0345323254

This pocket book is actually one of the better US books that followed after *Purple Rain*. Prince's career up until the *Purple Rain* tour is traced in great detail, although the analysis leaves something to be desired. The minimal pictorial content might be regarded as a weakness by some. On the other hand, the discography is quite good, covering releases by Prince as well as those by his protégés.

PRINCE

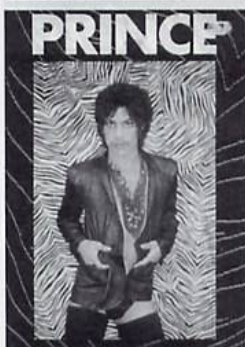
Author: No author is credited
 Publisher: No publisher is listed
 Year of publication: 1987
 Size: 64 pages
 Dimensions: 210x300mm
 ISBN: lacking

This scrapbook from the UK contains a collection of newspaper and magazine clippings from 1981 to 1985. Most of the clippings are from the UK music press, *Sounds*, *New Musical Express*, and *Melody Maker*. It also includes an interesting 1981 article from *NY Rocker*. The clippings cover Sheila E., Vanity 6, and Apollonia 6 besides Prince. It is definitely a worthwhile publication since it is a fairly complete collection of UK clippings until 1985. A similar book covering the years 1986 to 1992 or so, when Prince's reached peak popularity in Europe, would be very interesting. In fact, a book dealing with the years 1986 to 1988 was announced but never saw the light of day. The fact that the book lacks author, publisher credits or ISBN probably has a great deal to do with the "bootleg" nature of the contents. There would likely there been copyright issues granting permission to use the clippings.

PRINCE

Author: Michael Morgan
 Publisher: Turman Publishing, US
 Year of publication: 1987
 Size: 76 pages
 Dimensions: 110x175 mm
 ISBN: 0898722039

This is a small, pocket-sized book describing Prince's career up until the *Purple Rain* tour. It contains nothing new or interesting, though. Strangely enough, the author is given as Michael Morgan on opening page of the book (page 1), but Dennis P. Eichhorn is credited as "author" on the next page (page 2).



IMP OF THE PERVERSE

Author: Barney Hoskyns
Publisher: Virgin, UK
Year of publication: 1988
Size: 120 pages
Dimensions: 165x210 mm
ISBN: 0863692540

This was one of the best books on Prince when it arrived in 1988. It is an excellent study of Prince's career up until *Lovesexy*. The lion's share of the story is based on articles, but Hoskyns is knowledgeable and provides some interesting viewpoints and worthwhile cross-references to other artists. However, the pictures in this book are nothing to write home about. The book contains a UK discography. Along with *A Pop Life*, this is probably the best-selling Prince book of all time as it has been readily available for many years.

UN FUNK VENU D'AILLEURS

Author: Phillipe Blanchet
Publisher: Rock & Folk/Albin Michet, France
Year of publication: 1988
Size: 122 pages
Dimensions: 205x275mm
ISBN: 2226034382

The first French Prince book is quite interesting as it traces Prince's career from a French perspective. However, our limited French abilities preclude us from a more in-depth analysis of the contents. Perhaps some of our French readers out there, who may have the book, could help us with a review for future updates of this bibliography?

PRINCE ROGER NELSON: DE BIOGRAFIE

Authors: Alfred Bos and Tom Engelshoven
Publisher: Uitgeverij Loeb/Luitingh, The Netherlands
Year of publication: 1988
Size: 192 pages
Dimensions: 150x230 mm
ISBN: 906213825X

Prince's popularity in Europe grew fast in the late '80s and the majority of books since then have been European publications. This book (in the Dutch language) is well researched and was one of the first books to discuss Prince's outtakes. Prince's story is told and the songs on his albums (up to and including *Lovesexy*) are analysed. It includes a Dutch discography. Three printings of the book exist. The second one (also from 1988) was slightly updated to include a discussion of the *Lovesexy* shows in Holland. The third print run appeared in 1989 and is identical to the second.

PRINCE: TUTTI I TESTI CON TRADUZIONE A FRONTE

Author: Paolo Prato
Publisher: Arcana Editrice, Italy
Year of publication: 1988
Size: 278 pages
Dimensions: 125x210 mm
ISBN: 8885859070

This is a collection of lyrics, from *For You* to *Lovesexy*, both in Italian and English. It also includes a brief history (Italian language).

A POP LIFE

Author: Dave Hill
Publisher: Faber and Faber, UK
Year of publication: 1989
Size: 192 pages
Dimensions: 150x230 mm
ISBN: 0571150616

Probably the best-selling Prince book of all time, *A Pop Life* (or *Prince – A Pop Life*) is a well-researched and highly interesting study of Prince's career. Hill talked to many Prince associates for the book, including Dez Dickerson, Pepé Willie, Owen Husney, David Rivkin, and Brown Mark. Prince's career is covered in great detail and Hill's writing is excellent and his analysis often sharp. The early part of Prince's career, in particular, is thoroughly investigated. The only drawbacks are a lack of stringency and chronological narrative. There is also a tendency at times to rely on only one or a few interviewees for assessments of a particular situation or conflict. The book includes the most extensive discography published at the time. The book has been published in no less than four countries besides the original UK edition: US (1989), Germany (1989), Italy (1990) and Japan (1990).

A POP LIFE

Author: Dave Hill
Publisher: Harmony Books, US
Year of publication: 1989
Size: 242 pages
Dimensions: 155x235 mm
ISBN: 0517572826

US edition of the Dave Hill book. Instead of the 1986 live picture on the cover of the original edition, it has a two-tone silkscreen image in red and yellow from a 1981 concert.

A POP LIFE

Author: Dave Hill
Translated by: Uschi Gnade
Publisher: Droemer Knaur, Germany
Year of publication: 1989
Size: 312 pages
Dimensions: 140x215 mm
ISBN: 3426040360

German language edition. The cover uses the image of the *Purple Rain* album, albeit it is mirrored.

PRINCE – VOM NOBODY ZUM POP PRINZEN

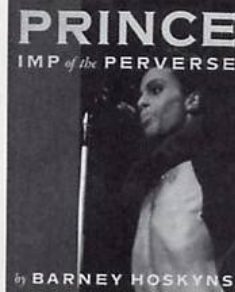
Author: Roland Mischke
Publisher: Bastei Lubbe, Germany
Year of publication: 1989
Size: 208 pages
Dimensions: 110x180 mm
ISBN: 3404611578

The first German Prince book was published in 1989. We don't have any further details about this book. Help is needed.

PRINCE

Author: Andrés Rodríguez
Publisher: Rock Pop Cátedra, Spain
Year of publication: 1989
Size: 222 pages
Dimensions: 110x180 mm
ISBN: 843760804X

After Prince books in English, Dutch, French, German, and Italian came this book, which combines Prince's story, told in Spanish, with a selection of song lyrics. The author previously wrote a similar-styled book on Tina Turner. The book includes a fairly extensive discography as well as a film and videography. The discography covers US, UK, and Spanish releases. The book was updated twice, in 1992 and 1995.



PRINCE: A DOCUMENTARY

Author: Per Nilsen
Publisher: Omnibus Press, UK
Year of publication: 1990
Size: 144 pages
Dimensions: 210x280 mm
ISBN: 0711918163

This was one of the most thorough and detailed books on Prince when it was published in the spring of 1990 (coinciding with the *Nude* tour). UPTOWN's Per Nilsen worked on the book since 1986, assembling clippings and information. A 1989 trip to Minneapolis, and not least their Public Library, proved crucial in transforming the ideas into a concrete book. Originally planned to be titled *A Chronology*, the book was the first to organize concerts, record releases, etc. into a strict chronological order. It was also the first book to discuss at any length all the unreleased songs and records. The book became known as the "Prince bible" in the Prince community.

Interestingly, the book exists in two slightly different impressions. Omnibus ordered a re-print of the book shortly after it was published and some minor changes were made to the second print-run (which has the same ISBN number). An example is page 36, which originally included a full-page picture but this was replaced by a text page, with an Allen Beaulieu promo card, in the second print-run. The first impression can also be identified by the slightly thicker and glossier paper. The book was published in Holland in the spring of 1990 and in Japan in 1991. An updated, thoroughly revised second edition was published in 1993.

POPKRONIEK: PRINCE

Author: Per Nilsen
Translated by: Wim Sanders
Publisher: Loeb Uitgevers, The Netherlands
Year of publication: 1990
Size: 128 pages
Dimensions: 210x280 mm
ISBN: 9037901565

This is the Dutch-language version of *A Documentary*. Except for a new cover and the removal of the 16 pages of colour pictures included in the original UK release, the Dutch version is almost identical to the original Omnibus Press book.

UNA VITA POP

Author: Dave Hill
Translated by: Daniela Arduin
Publisher: Sperling & Kupfer Editori, Italy
Year of publication: 1990
Size: 350 pages
Dimensions: 140x205 mm
ISBN: 8820010348

Italian language version of *A Pop Life*. It comes in a white cover with a diagonal grey stripe and a 1986 live picture of Prince.

A POP LIFE

Author: Dave Hill
Translated by: Noneyama Shizuka, Numasaki Atsuko
Publisher: CBS/ SONY Publishing Inc, Japan
Year of publication: 1990
Size: 324 pages
Dimensions: 150x210 mm
ISBN: 4789705064

Published in February 1990, this is a Japanese language version of *A Pop Life*. Like the original UK version, the cover uses a live image from 1986, but a different one, of Prince lying on stage, in sepia toned brown and yellow.

PRINCE

Author: *Controversy* magazine
Publisher: Controversy, UK
Year of publication: 1990
Size: 64 pages
Dimensions: 210x 295 mm
ISBN: 1873003005

This book was assembled by the *Controversy* fan magazine (i.e. Eileen Murton). Tied in with the *Nude* tour, the book is quite disappointing, however. It does contain some nice pictures, many of them in colour, but the text is a disgrace. In typical *Controversy* fashion, everything Prince has done is praised beyond belief.

PRINCE (VIDEO ROCK SALVAT)

Author: Silvia Nieto
Publisher: Salvat Editores, Spain
Year of publication: 1990
Size: 96 pages
Dimensions: 129x184 mm
ISBN: 8434552906

A book on Prince from the "Video Rock Salvat" series, containing similar books on a number of '80s pop and rock stars. The first half of this Spanish-language book is a biography. The second half is comprised of lyrics to a selection of songs, all of them in both Spanish and English. The book also includes a brief discography, filmography and bibliography.

PRINCE: DAI-HYAKKA (BIG ENCYCLOPEDIA)

Author: Per Nilsen
Translated by: Nobeyama Shizuka
Publisher: Sony Magazines, Japan
Year of publication: 1991
Size: 240 pages
Dimensions: 150x210 mm
ISBN: 4789706893

Japanese edition of *A Documentary*, in Japanese language. The book is updated to cover 1990 and the first half of 1991.

PRINCE

Author: Jürgen Seibold
Publisher: Moewig, Germany
Year of publication: 1991
Size: 80 pages
Dimensions: 230x290 mm
ISBN: 3811830783

Considering the fact the author has written a whole series of biographies on anyone from Phil Collins to Depeche Mode, this is not a poor attempt at a Prince biography. However, it is clear that the author has relied heavily on *A Documentary* for factual information. It contains many good pictures, though. The book is written in the German language and was also published in Austria in an identical version.

PRINCE

Author: Jürgen Seibold
Publisher: Zsolnay, Austria
Year of publication: 1991
Size: 80 pages
Dimensions: 230x290 mm
ISBN: 3552050272

This is the first book on Prince published in Austria. It is identical to its German counterpart.



PRINCE CANCIONES

Author: Not listed
Publisher: Espiral/Editorial Fundamentos, Spain
Year of publication: 1991
Size: 176 pages
Dimensions: 130x210 mm
ISBN: 8424506006

A pocket book, which contains the lyrics to Prince's songs from his albums released between 1978 and 1990 (*For You to Graffiti Bridge*). All the lyrics are in English (left page) and Spanish (right page). The lyric translations are attributed to Miguel Comamala. Apparently, a second edition or printing of the book exists, but we have not been able to get hold of a copy.

PRINCE

Author: Andrés Rodríguez
Publisher: Rock Pop Cátedra, Spain
Year of publication: 1992
Size: 252 pages
Dimensions: 110x180 mm
ISBN: 843760804X

Second edition of the Spanish book that was originally published in 1989. It has the same ISBN number as the previous edition. The book is updated with 30 pages and contains additional information on Prince's career since 1989.

THE FIRST ILLUSTRATED BIOGRAPHY

Author: John W. Duffy
Publisher: Omnibus Press, UK
Year of publication: 1992
Size: 112 pages
Dimensions: 225x290mm
ISBN: 0711930791

This book lifts most of its information from previously published books, most notably *A Documentary*. The author's knowledge of his subject appears to be limited and his research is minimal. On the plus side, the book does contain many excellent colour photos. The book was published in no less than four different language versions: Holland (1992), Spain (1993), The Czech Republic (1993) and Japan (1994).

PRINCE, DE BIOGRAFIE

Author: John W. Duffy
Translated by: Rob Pijpers
Publisher: BZZT6H / Free Record Shop, The Netherlands
Year of publication: 1992
Size: 112 pages
Dimensions: 225x290mm
ISBN: 9062918077

Dutch language version of *The First Illustrated Biography* By John Duffy. Very similar to its English counterpart.

PRINCE: WIELKI KSIĄŻE TANDETY

Author: Tom B. Back
Publisher: Athos, Poland
Year of publication: 1992
Size: 32 pages
Dimensions: 120x160 mm
ISBN: Details missing

This is Prince's story told in Polish language. The miniature-sized book ends with the lyrics of "Gett Off" in English and Polish.

PRINCE – SPECIAL

Author: Michael Heatley
Publisher: Grandreams, UK
Year of publication: 1993
Size: Details missing
Dimensions: Details missing
ISBN: 1858300606

This is an instantly forgettable book in a series of "annuals" produced on popular artists. It is rather peculiar that an edition on Prince was produced in 1993 and not much earlier when his popularity was obviously bigger. The thin book is very poor on textual content and is mainly made up of pictures.

PRINCE: A DOCUMENTARY

Author: Per Nilsen
Publisher: Omnibus Press, UK
Year of publication: 1993
Size: 160 pages
Dimensions: 210x280 mm
ISBN: 0711931798

The second edition of the book updates the chronology to cover the 1990-late 1992 period. Many corrections and revisions were also made to the pre-1990 years, making the book far more accurate than the first edition. It also adds a great deal of appendix information.

PRINCE, SU PRIMERA BIOGRAFIA ILUSTRADA

Author John W. Duffy
Translated by: José Angel Pastor Giménez
Publisher: Editorial La Máscara, Spain
Year of publication: 1993
Size: 112 pages
Dimensions: 210x280mm
ISBN: 8479402806

Spanish language version of *The First Illustrated Biography* By John Duffy. Almost identical to its English counterpart.

PRINCE, PRVÁ ILUSTROVANÁ BIOGRAFIA

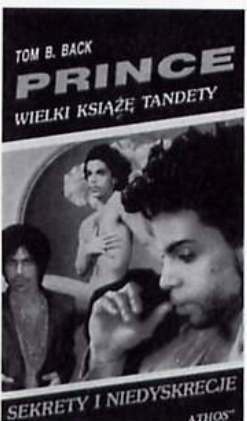
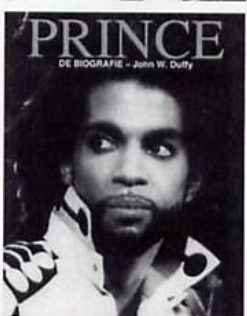
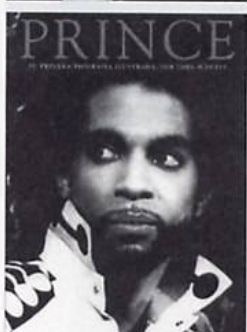
Author: John W. Duffy
Translated by: Rudolf Lesnák
Published by: Champagne Avantgarde, Czecho-Slovakia
Year of publication: 1993
Size: 112 pages
Dimensions: 230x295mm
ISBN: 8071501123 OR ISBN: 8071501115

Czecho-Slovakian language version of *The First Illustrated Biography* By John Duffy. This one comes in hardcover, rather than the softcover of all other versions. We have found two different ISBN numbers for the book, indicating that there may have been two different editions, possibly a softcover second edition as is customary.

PRINCE 1958-1994

Author: John W. Duffy
Translated by: Watase Hitomi
Published by: Takara Jima Sha /Treasure Island Corporation, Japan
Year of publication: 1994
Size: 200 pages
Dimensions: 150x210 mm
ISBN: 4796608591

Japanese language version of *The First Illustrated Biography* by John Duffy released in October 1994. The book is not easily recognizable as a version of the Duffy book, however, since both the title and cover are completely different.





PRINCE

Author: Jon Ewing
Publisher: CD Books/Carlton Books, UK
Year of publication: 1994
Size: 120 pages
Dimensions: 125x140 mm
ISBN: 1857978994

This is a CD-sized biography of Prince. It contains many excellent pictures, most of them in colour. It also includes a discography up to and including *The Hits/The B-Sides*. Also published in Germany (in German language).

PRINCE

Author: Jon Ewing
Translated by: Astrid Hartwig
Publisher: CD Books/Pabel/Moewig KG, Germany
Year of publication: 1994
Size: 120 pages
Dimensions: 125x140 mm
ISBN: 3811839861

The German language version of the Jon Ewing book. Apart from a different cover image, the German version remains close to the original.

PRINCE

Author: Francisco Vega Lahiguera
Publisher: Royal Books, S.L., Spain
Year of publication: 1994
Size: 44 pages
Dimensions: 230x290 mm
ISBN: 8481350559

Spanish language book. This is another book which we have not been able to locate. Please contact us with information.

♂ ANTES CONOCIDO COMO PRINCE

Author: Andrés Rodríguez
Publisher: Rock Pop Cátedra, Spain
Year of publication: 1995
Size: 216 pages
Dimensions: 110x180 mm
ISBN: 843760804X

This is the third edition of the book (originally titled *Prince*). It has the same ISBN number as the previous editions. The first two editions contain lyrics, but they are omitted from this edition. Instead it is updated with a couple of chapters with information about what happened after 1992, including a description of the interview that appeared in Spanish newspaper *El País* in 1993. The discography is not updated from previous editions, however, ending in 1989.

THE COMPLETE GUIDE TO THE MUSIC OF PRINCE

Author: Geoff Brown
Publisher: Omnibus Press, UK
Year of publication: 1995
Size: 136 pages
Dimensions: 125x140 mm
ISBN: 0711949794

Part of Omnibus Press' series of CD-sized "guides," this is a track-by-track study of Prince's career up to and including *Come*. It is actually an excellent book since Brown is knowledgeable about Prince's music and is able to provide many interesting descriptions and interpretations. The book was also published in Japan in 1997.

THE ARTIST FORMERLY KNOWN AS PRINCE ♂

Author: Duncan Clarke
Publisher: Longmeadow Press, US
Year of publication: 1995
Size: 82 pages
Dimensions: 235x310 mm
ISBN: 0681103396

This is a fairly simplistic rehash of many other Prince books, describing his career without too much consideration for the facts. The only worthwhile aspects about the book are numerous first-rate colour pictures, albeit many of them are miss-captioned, e.g. identifying Miko Weaver (at a 1988 concert) as Dez Dickerson from an "early" show. Similarly, a caption about "the London show on the 1993 tour" refers to a picture of the soundcheck of a 1988 Rotterdam show. The book ends with an album and a single discography for UK and US releases. The book was also published in France.

L'ARTISTE QU'ON APPELAIT PRINCE

Author: Duncan Clarke
Translated by: Jacques Collin
Publisher: Les Éditions Hors Coll./Presses de la Cité, France
Year of publication: 1995
Size: 80 pages
Dimensions: 235x310 mm
ISBN: 2258040558

French edition of Clarke's book, translated into French. It is otherwise identical the original.

THE ARTIST FORMERLY KNOWN AS PRINCE

Author: Steven Rosen
Publisher: Castle Communications, UK
Year of publication: 1995
Size: 124 pages
Dimensions: 235x290 mm
ISBN: 1860740456

This is one of many books in a series called *Rock Lives – The Ultimate Story*. Books written as part of series tend to be poorly researched and the authors are rarely experts on the artists. In this instance, however, Rosen actually offers some fresh insight into Prince's work by interviewing a few Record Plant recording engineers with whom Prince worked in the early '90s. Their recollections make the book worthwhile, as the main story is a rehash of other books. The discography is fairly extensive, including a list of songs written by Prince for other artists. The book contains a nice selection of photos, many of which are in colour.

CONTROVERSY

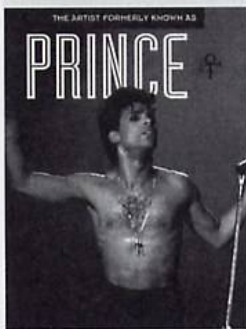
Author: Keith Balaam
Publisher: Britannia Press Publishing, UK
Year of publication: 1995
Size: 176 pages
Dimensions: 150x230 mm
ISBN: 189978425X

This book focuses on Prince's brief career as ♂. The text is rather puzzling, though, with a review of *The Gold Experience* and a slew of quotes making up the major part. There are almost as many photo pages as there are pages of text. The photos focus on the 1993–95 years (although there are a few earlier ones as well). One of the appendices includes a list of unreleased Prince songs, but, unfortunately, it is rather erroneous and includes many titles recognized as fakes.

GREAT ROCK SERIES: THE ARTIST FORMERLY KNOWN AS PRINCE/ZENKYOKU KAISETSU

Author: Geoff Brown
Translated by: Iwasaki Emiko
Publisher: Burrrn! Corporation/Shinko Music, Japan
Year of publication: 1997
Size: 236 pages
Dimensions: 130 x 185 mm
ISBN: 4401701151

Published in February 1997, this is a Japanese language version of *The Complete Guide To The Music Of Prince* by Geoff Brown. It comes in a different format and cover from the original. This version contains supplemental commentaries by Iwasaki Ryuichi, the Japanese supervisor for the book.



THE LYRICS OF PRINCE ROGERS NELSON/†

Author: Claude L. McInnis Jr.
Publisher: Psychedelic Literature, US
Year of publication: 1997
Size: 112 pages
Dimensions: 160x250 mm
ISBN: 0965577503

Originally based on an 83-page thesis from 1992, this is a detailed study of Prince's lyrics, from *For You* to *The Love Symbol Album*. It also includes some chapters with different themes, dealing with sex in Prince's work and his different personas. Many of the lyrical interpretations are interesting, but there are also conclusions that many readers won't agree with. The back cover text gushes that McInnis' book is a "worthy to be considered an excellent and profound academic dissertation," which is an exaggeration. Still, it is a stimulating read.

SLAVE TO THE RHYTHM

Author: Liz Jones
Publisher: Little, Brown & Company, UK
Year of publication: 1997
Size: 274 pages
Dimensions: 150x230 mm
ISBN: 0316640417

This book on Prince by the British *Sunday Times* journalist Liz Jones was the most detailed and well-researched since Dave Hill's *A Pop Life* eight years earlier. Jones interviewed many Prince associates, including Wendy and Lisa, which must be considered a scoop since they have steadfastly refused to speak about Prince with biographers. Jones also offered insight into the tragedy surrounding the death of Prince's child. Still, despite the excellent research foundation, Jones' writing seems rushed and she doesn't analyse much or dig too deeply. As is customary, the original hardback release was followed up within a year by a paperback edition. The book was also published in the US under the title of *Purple Reign – The Artist Formerly Known As Prince*.

SLAVE TO THE RHYTHM

Author: Liz Jones
Publisher: Warner Books, UK
Year of publication: 1998
Size: 356 pages
Dimensions: 125x195 mm
ISBN: 0751523933

This is the paperback edition of Jones' book. The paperback edition is updated from the initial hardcover release to include some information on the *Crystal Ball* three-CD set.

TURN IT UP

Author: UPTOWN (staff)
Publisher: UPTOWN, Sweden
Year of publication: 1997
Size: 80 pages
Dimensions: 210x295 mm
ISBN: 9163062097

Available from UPTOWN on mail order, *Turn It Up* catalogues Prince's music, both released and unreleased. It includes an A-Z list of released songs, a survey of unreleased songs circulating amongst collectors, lists/descriptions of concerts, soundchecks and rehearsals existing on audio and video tapes, as well as lists/descriptions of circulating video recordings of TV appearances, concerts, and miscellaneous unreleased footage.

PURPLE REIGN – THE ARTIST FORMERLY KNOWN AS PRINCE

Author: Liz Jones
Publisher: Birch Lane Productions/ Carol Publishing Group, US
Year of publication: 1998
Size: 284 pages
Dimensions: 235x165 mm
ISBN: 155972448X

This is the US hardback edition of *Slave To The Rhythm*. By the way, who came up with the idea to revise the title of the book? "Purple" reign may have worked in 1984, but it is fairly stupid in 1998 since Prince has been through numerous "colour schemes" (e.g. paisley, black/white, peach and black, and gold). Like the UK paperback version (*Slave To The Rhythm*), the book is updated to include some information on *Crystal Ball*.

PURPLE REIGN – THE ARTIST FORMERLY KNOWN AS PRINCE

Author: Liz Jones
Publisher: Carol Publishing Group, US
Year of publication: 1999
Size: 304 pages
Dimensions: 235x155 mm
ISBN: 0806520655

The US paperback edition of Jones' book. It was published in April 1999 and is otherwise identical to the hardback edition.

DANCEMUSICSEXROMANCE – PRINCE: THE FIRST DECADE

Author: Per Nilsen
Publisher: Firefly Productions, UK
Year of publication: 1999
Size: 288 pages
Dimensions: 155x235 mm
ISBN: 0946719233

From the author of the acclaimed *A Documentary* came this in-depth study on the first decade of Prince's career. The focus is on Prince's work, primarily his recordings, but the book also provides a great deal of insight into Prince's creative personality and his relationships with people (including girlfriends). The book is based on interviews with numerous people who worked with Prince during this period of his career, including nearly every recording engineer Prince worked with: Susan Rogers, Peggy McCreary, Don Batts, Steve Fontano, Richard McKernan, David Rivkin, Coke Johnson, Terry Christian, Bill Jackson, Gary Brandt, Bob Mockler, and Sylvia Massey. Former band members and associates interviewed included Dez Dickerson, Matt Fink, Bobby Rivkin, Taja Sevelle, Monte Moir, Jellybean Johnson, Eric Leeds, and Matt Blistan. Other important interviewees were Roy Bennett, Charles Smith, Pepé Willie, Owen Husney, Chris Moon, Craig Hubler, Karen Krattinger, and Alan Leeds (who also wrote the foreword). Unquestionably, few books can match *Dancemusicsexromance* in terms of the amount of research that went into the book. Much of the author's research for the book has been utilised in UPTOWN.

The appendix provides exhaustive information on Prince's recording and touring career, including a meticulously detailed sessionography, which covers all songs Prince recorded from 1975 to 1987. The only downside is perhaps that the book ends in 1987. Despite rumours to the contrary, Per Nilsen is not going to write a second volume about the second decade of Prince's career. He spent six years (on and off) researching and writing *Dancemusicsexromance* and it was too hard work (for minimal pay) for him to ever considering anything similar again.





DAYS OF WILD

Author: Per Nilsen and UPTOWN (staff)
 Publisher: UPTOWN, Sweden
 Year of publication: 2000
 Size: 120 pages
 Dimensions: 210x295 mm
 ISBN: 9163092255

UPTOWN'S second mail order book, *Days Of Wild*, is essentially a revised and updated edition of *A Documentary*, chronicling Prince's activities and releases on an (almost) day-by-day basis up until December 1999. Per Nilsen initially discussed a third edition of *A Documentary* with the publisher, Omnibus Press, but it was clear that they were no longer interested in the project. Omnibus Press felt Prince had lost a large part of his UK audience and that interest in a new edition would be limited. Per felt the book was too important to "let it go" and decided to resurrect it as *Days Of Wild*, a book published by the UPTOWN magazine.

The book was released with a CD-ROM, which includes the book's exhaustive appendix and the issues published during the first five years of the UPTOWN magazine. The book received praise but also complaints about the minimal font size used throughout in order to squeeze all information into 160 pages. The small font size was a must in order to avoid the book (and CD-ROM) exceeding a 500-gram limit, which would have meant a much higher airmail postage to most countries. The weight concern also necessitated the use of fairly thin paper. Thus, being a mail order publication meant some obvious compromises, which wouldn't have been necessary if Omnibus had continued to publish the book.

TURN IT UP 2.0

Author: UPTOWN (staff)
 Publisher: UPTOWN, Sweden
 Year of publication: 2001
 Size: 160 pages
 Dimensions: 210x295 mm
 ISBN: 9163112604

UPTOWN'S third mail order book, *Turn It Up 2.0* updated and extended upon the *Turn It Up* book from 1997. An 108-page "Data Bank" covers Prince's recordings (released and unreleased songs), concerts, guest appearances, TV and radio appearances, Internet "radio shows," and press conferences. The rest of the book dealt with collectable material: unreleased songs in circulation ("Grooves And Grooves"), concert recordings on audio and video tape ("A Beautiful Night"), rehearsal recordings on audio and video tape ("Let's Work"), TV and radio appearances ("Turn Me On"), unaired/unreleased TV/video/film footage and miscellaneous video/audio recordings ("Not Meant 4 Transmission"), and books and interviews ("In A Word Or 2"). *Turn It Up 2.0* contains the most complete listing of Prince sessions and songs ever published. Around 450 unreleased songs are described and discussed.

THE LYRICS OF PRINCE ROGERS NELSON/†

Author: Claude L. McInnis Jr.
 Publisher: Atrium Books, US
 Year of publication: 2001
 Size: 120 pages
 Dimensions: 160x250 mm
 ISBN: 0965577503

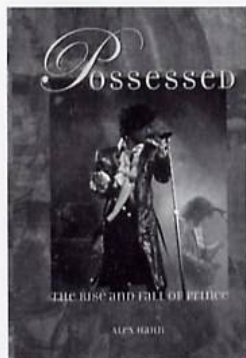
This is a new edition of the book first published in 1997. The new version is with another publishing company and is updated with eight pages. Still, it carries the same ISBN number as the previous edition.

POSSESSED: THE RISE AND FALL OF PRINCE

Author: Alex Hahn
 Publisher: Watson-Guptill Publications, US
 Year of publication: 2003
 Size: 288 pages
 Dimensions: 150x230 mm
 ISBN: 0823077489

Published as a hardcover edition in April 2003, Hahn's *Possessed: The Rise And Fall Of Prince* is one of the superior books about Prince, combining a detailed examination of Prince's work with a discussion of his career and revealing insights into his private life. The author is well-known to UPTOWN readers as the lawyer who represented our magazine when Prince tried to put it out of business. Per Nilsen gave Hahn access to numerous interviews conducted for *Dancemusicsexromance*, but Hahn also interviewed many additional people, including Rosie Gaines, Howard Bloom, Bob Cavallo, Anna Garcia, Jeff Gold, Bob Merlis, Robbie Paster, Sandra St. Victor, and Arnold Stiefel. Hahn also conducted additional interviews with people already interviewed for Nilsen's book.

The book cleaves Prince's life into two: the rise and the fall. The "rise" covers up to his dramatic shelving of the *Black Album* in favour of *Lovesexy* and the "fall" is everything thereafter. While this split is appropriate in many ways, the story isn't as black/white as the title suggests. Hahn is aware of this, pointing out many highs in Prince's post-*Black Album* production, but his analysis of why Prince's career took a certain downhill slide is illuminating. Hahn's portrait of Prince isn't entirely flattering, exposing his controlling behaviour, promiscuity, and self-indulgences, which has led to protests from fans who cannot believe that someone who makes such incredible music can do such reprehensible things to people who care about him. More than anything else, this criticism stems from the tendency of many fans to put their idols on pedestals, unable to accept anything less than flattering. Still, Hahn's portrait is balanced. The AMG website labelled the book an "unholy marriage of *The National Enquirer* and *The Wall Street Journal*," which isn't completely off the mark. The only downside of the book would be some factual slips, but they are clearly due to the apparent haste with which Hahn wrote the book. These minor flaws may be corrected for future editions. It seems likely that this book will be selling well for many years.



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USA / CANADA

The annual subscription to **UPTOWN** (5 issues) costs U.S. \$50.
Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).
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Payment by cash (no coins) to below address.

Contact details:

UPTOWN BENELUX, P.O. Box 46, BE-8780 Oostrozebeke, Belgium. E-mail: cbenelux@uptown.se or <france@uptown.se>.

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UPTOWN

UPTOWN is published with five issues a year.
Each issue is 28 pages, DIN A4-size (210x297 mm),
printed on high-quality paper with full-colour cover.

ISSN 1403-1612

TURN IT UP 2.0

TURN IT UP 2.0 is a fully updated and thoroughly revised version of **TURN IT UP**, which was published by **UPTOWN** in 1997 (and sold out since 1998). **TURN IT UP 2.0** documents Prince's recordings and performances in meticulous detail, discussing both his officially released music and unofficial recordings circulating amongst a vast international network of collectors: unreleased songs, concert and rehearsal tapes, TV and radio appearances. Bootleg records are not discussed, however, since **UPTOWN** entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.

While **TURN IT UP** was originally an 80-page book, **TURN IT UP 2.0** is a considerably expanded 160-page book with many new features, including an exhaustive **DATA BANK** chapter that catalogues all Prince's recording sessions, released and unreleased songs, tours, concerts, TV and radio appearances, and press conferences. **DATA BANK**'s A-Z of released songs lists nearly 700 original Prince compositions and approximately 300 remixes and alternate versions. Meanwhile, more than 450 songs are analysed and assessed in the most complete survey of Prince's unreleased music yet published. Band members, recording engineers, and close associates offer insights into many of the recordings. The **DATA BANK** section on concerts chronicles all tours Prince has undertaken, providing details about the itineraries, set lists, opening acts, band line-ups, and show descriptions. One-off concerts, aftershow performances, and Prince's occasional guest appearances with other artists are also covered.

Prince's following is known for its devotion to collecting all items relating to his music. Five chapters deal with all the collectibles that exist in the trading network of Prince fans. **GROOVES AND GROOVES** examines all unreleased songs and albums in circulation amongst fans and collectors, while **A BEAUTIFUL NIGHT** offers details of audio and video recordings of Prince concerts and soundchecks, complete with quality gradings and estimates of tape durations. Rehearsals existing on audio/video tape are dissected in **LET'S WORK**, providing detailed track listings and comments on all the rehearsal sessions. Prince's TV and radio appearances are listed in **TURN ME ON**, which also includes information about unaired TV footage and unreleased footage from Prince's video/film projects. **IN A WORD OR 2** documents all books written about Prince and all the media interviews he has given.

TURN IT UP 2.0 is the most authoritative and comprehensive reference guide to Prince's music ever assembled. The book is indispensable for collectors and anyone with more than a passing interest in one of popular music's most talented, prolific, and influential artists. Every detail of his amazing career is here: every song released and unreleased, every concert played, every aftershow performed, and every TV and radio appearance made – **TURN IT UP 2.0** is the definitive encyclopedia to the music of Prince.

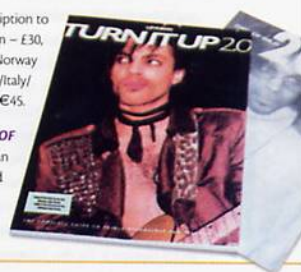
TURN IT UP 2.0 is produced by the **UPTOWN** team. **UPTOWN** is an independent magazine run by Prince enthusiasts since 1991. The magazine is in no way affiliated with, authorized by, or connected to Prince, Paisley Park Enterprises, or NPG Records. The contents and opinions expressed by **UPTOWN** have not been approved for publication by Prince or anyone in his employ. The magazine is produced by fans for fans, and is independent and uncensored. **TURN IT UP 2.0** carries a prominent disclaimer that states that it is not endorsed, sponsored, authorized by or affiliated with Prince, Paisley Park Enterprises or NPG Records.

TURN IT UP 2.0 is DIN A4-sized, 160 pages. It features many previously unseen photographs.

ISSN 1403-1612

The price of **TURN IT UP 2.0** is equivalent to the cost of an annual subscription to **UPTOWN**: USA – \$50, Great Britain – £30,
Japan – ¥6,000, Australia – AU\$590, Switzerland: 80 CHF, Sweden – 300 SEK, Norway – 300 NOK, Denmark – 300 DKK, Iceland – 3,000 ISK, Germany/Spain/Portugal/Italy/Austria/Greece/Ireland/France/Holland/Belgium/Luxembourg/Finland – €45.

All copies ordered directly from **UPTOWN** will be accompanied by **DAYS OF WILD 2000** – an eight-page supplement to **DAYS OF WILD**, containing an update – a chronology of the year 2000 (the book's year-by-year diary ended on 31 December 1999). The supplement also includes a list of errors and mistakes discovered since the book was published by **UPTOWN**.



DAYS OF WILD

DAYS OF WILD is a detailed chronology of Prince, chronicling all the important events in his life and career, until January 1st 2000. It takes the format of a year-by-year diary, chronicling record releases, recording sessions, concerts, TV appearances, interviews, etc. The book is fully updated to include all minor and major events until 2000.

With the book comes a CD-ROM, which contains: • The book's appendix • 22 issues of the **UPTOWN** magazine, 1991–1996: #1 to #25 minus the three bootleg issues • 10 more recent articles from **UPTOWN** • 50 memorabilia and collectors' items.

The accompanying Adobe Acrobat reader programme enables the reader to view and print all the pages on the CD-ROM – around 700 pages all in all! Adobe Acrobat Reader 4.0 for Mac (PPC), Win95, Win98, WinNT, and Win2000 and Adobe Acrobat Reader 3.1 for Mac (68k) and Win 3.1.

DAYS OF WILD is DIN A4-sized, 120 pages, with a full-colour cover.
It features many previously unseen photographs and unique memorabilia.

ISSN 1403-1612

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Already, Dame!* [Prince's interviews] | **UPTOWN #11** (OCTOBER 1993): *Do I Believe In God? Do I Believe In Me?* [the *Controversy* album] | *I've Got 2 Sides And They're Both Friends* [the philosophy of Prince] | *A King In The Land Of The Rising Sun* [Japanese discography] | *Welcome 2 The Dawn* [on Prince's new name] | *Let's Do It... Interactive* [Glam Slam Ulysses] | *Open Book* [bibliography] | **Lyrics** | **UPTOWN #12** (JANUARY 1994): *Act II Tour Report* | *Testin' Positive 4 The Funk* [George Clinton profile] | *They Call Me Melody Cool* [Mavis Staples profile] | **UPTOWN #13** (APRIL 1994): *All Of This And More Is For You* [the *For You* and *Prince* albums and live performances] | *The Beautiful Experience* [the launch of the single] | *Original Prince* [US discography] | **Lyrics** | **UPTOWN #14** (JULY 1994): *Purple Rain* - 10th Year Anniversary [the album, tour and film] | *Isn't It A Shame This Ain't A Movie* - Then U Could Rewrite My Every Line [deleted movie footage] | *Could U Be The Most Beautiful Girl In The World?* [The Beautiful Experience TV film] | **UPTOWN #15** (JULY 1994): *The Definitive Prince Bootleg Discography* - pt. 2 | **UPTOWN #16** (OCTOBER 1994): *The Spirit's Calling, Here's The Reason Why* [the *Come* album] | *The Interactive Experience* [the Interactive CD-ROM] | *An Extended Member Of The Royal Household* [UK discography] | **UPTOWN #17** (JANUARY 1995): *Ain't That A Bitch* [the *Black Album*] | *A Song 4 U* [songs written by Prince for other artists - updated] | *Standing At The Altar* [exclusive interview with Margie Cox] | **UPTOWN #18** (APRIL 1995): *Origins Of The Minneapolis Genius* [exclusive interview with Pepé Willie] | *It's Automatic* [Australasian discography] | *Sex Shooters* [the *Apollonia 6* story] | **UPTOWN #19** (JULY 1995): *The Definitive Posterography* | **UPTOWN #20** (JULY 1995): *Everybody Wants 2 Sell What's Already Been Sold* [the evolution of *The Gold Experience*] | *Isn't It A Shame This Ain't A Movie* - Then U Could Rewrite My Every Line - pt. 2 [deleted movie footage] | *The Glamorous Life* [the Sheila E. story] | **UPTOWN #21** (OCTOBER 1995): *All That Glitters Ain't Gold* [The Gold Experience album special] | *The Ultimate Live Experience* [1995 European tour report] | *Child Of The Sun* [exclusive interview with Mayte] | **UPTOWN #22** (JANUARY 1996): *This Is Not Music... This Is A Trip!* [the musical journey of Prince] | *The "Old" Experience* [a look at Prince/The Artist's direction in a recycled context] | *Turn It Up* [German discography] | *Rock Hard In A Funky Place* [interviews with Dez Dickerson and Mike Weaver] | **UPTOWN #23** (APRIL 1996): *Free The Music* [update on outtakes] | *2night We Video* [the definitive videography] | *The VH-1 Experience* [the VH-1 Music And Fashion Awards and the *Love 4 One Another* TV film] | *The 1996 Japanese Tour Report* | *The Hawaiian Honeymoon Experience* [the three Hawaiian concerts in February 1996] | **UPTOWN #24** (JULY 1996): *Chaos And Disorder Rulin' My World 2day* [Chaos And Disorder album special] | *Listen 2 Me People, Eye Got A Story 2 Tell* [the wit, metaphors and imagery of Prince/The Artist] | *Controversy Tour Report* | *Wet Dreams* [the story of The Hookers and Vanity 6] | **UPTOWN #25** (OCTOBER 1996): *The Definitive Prince Bootleg Discography* - pt. 3 | **UPTOWN #26** (OCTOBER 1996): *2000 Zero Zero Party Over Oops Out Of Time* [the 1999 years] | *I Only Want U 2 Have Some Fun* [the 1999 tour report] | *Free* [a commentary on The Artist's career] | *Our Trip Around The World In A Day* [the *Around The World In A Day* album] | **UPTOWN #27** (JANUARY 1997): *Three Hours Of Love, Sex And Liberty* [three views of *Emancipation*] | *Call People Magazine And Rolling Stone* [The Artist speaks] | *Sunset In My Heart* [Prince at Sunset Sound studio] | *In The Flesh* [The Flesh sessions and unreleased album] | **UPTOWN #28** (APRIL 1997): *I Think I Wanna Dance* [the *Parade* tour report] | *Call People Magazine And Rolling Stone* [The Artist speaks - Part II] | *Spiritual World* [the spiritual life of Prince/The Artist] | *Peaks And Valleys* [US chart positions] | **UPTOWN #29** (JULY 1997): *Ev'ryone, Come Behold Christopher Tracy's Parade* [the *Parade* album] | *Call People Magazine And Rolling Stone* [The Artist speaks - Part III] | *Freedom Is A Beautiful Thing* [the *Love 4 One Another* Charities Tour report] | **UPTOWN #30** (OCTOBER 1997): *The Definitive Posterography Part 2 With The Postcardography* | **UPTOWN #31** (JANUARY 1998): *Everybody's Here, This Is The Jam Of The Year!* [The Jam Of The Year World Tour report - Part I] | *Call People Magazine And Rolling Stone* [The Artist speaks - Part IV] | **UPTOWN #32** (MARCH 1998): *Everybody's Here, This Is The Jam Of The Year!* [The Jam Of The Year World Tour report - Part II] | *This Is What It's Like In The Dream Factory* [the inside story of the *Dream Factory* album] | *Have You Ever Had A Crystal Ball?* [a closer look at the *Crystal Ball* set] | **UPTOWN #33** (MAY 1998): *Going 2 The Crystal Ball* [the inside story of the *Camille* and *Crystal Ball* albums] | *There's A Brand New Groove Going Round* [a recording chronicle: from *Dream Factory* to *Sign O' The Times*] | *Daughters Of The Revolution* [the story of Wendy & Lisa] | **UPTOWN #34** (SEPTEMBER 1998): *Newpower Soul Is Here* [Newpower Soul album special] | *Call People Magazine And Rolling Stone* [The Artist speaks - Part V] | *We Should All Come 2gether 2 The Newpower Soul* [the 1998 European tour - a preview] | *Sign O' The Times Mess With Your Mind* [Sign O' The Times album special] | **UPTOWN #35** (NOVEMBER 1998): *We Should All Come 2gether 2 The Newpower Soul* [the August 1998 European tour report] | *Desire, Screams Of Passion, And... Mutiny!* [the rise and fall of The Family] | *Conversation Piece* [A discussion with Per Nilsen about *DanceMusicSexRomance*] | **UPTOWN #36** (JANUARY 1999): *New Power Soul Lay Claim 2 The Booty* [the December 1998 European tour report] | *Call People Magazine And Rolling Stone* [The Artist speaks - Part VI] | *Paint A Perfect Picture* [Prince/The Artist Comic Books] | *Come 2 My House* [Chaka Khan profile] | **UPTOWN #37** (MARCH 1999): *Baby, He's A Star* [a look at the 90's music of Prince/The Artist] | *The Cherry Moon* [an exclusive interview with Chris Moon] | *The Rebels Turn Me On* [the story of The Rebels project] | *Everybody's Looking 4 The Ladder* [a study of the *Around The World In A Day* album cover artwork] | *Eye Just Wanna Play Funky Music* [Larry Graham profile] | **UPTOWN #38** (MAY 1999): *You'll See What I'm All About* [a portrait of the artist formerly known as Prince] | *I Like What You're Doing* [an exclusive interview with Owen Husney - part I] | *Wear Something Peach...* Or Black [the Sign O' The Times tour report] | **UPTOWN #39** (AUGUST 1999): *Life Is Cruel Enough Without Cruel Words* [the story behind "4 The Tears In Your Eyes," "Old Friends 4 Sale," and "Hello"] | *I Like What You're Doing* [an exclusive interview with Owen Husney - part II] | *Baby, You're A Trip* [the story of Jill Jones] | *Time Upon A Once* [The Artist - A Master Of Allusion] | **UPTOWN #40** (NOVEMBER 1999): *Everybody, Rave!* [Rave Un2 The Joy Fantastic album special] | *Old Friends 4 Sale* [The Vault... Old Friends 4 Sale album special] | *I Just Want Your Extra Time And Your Kiss* [the story behind "Kiss"] | *All I Wanna Do Is Dance, Play Music, Sex, Romance* [a look at Per Nilsen's *DanceMusicSexRomance* book] | **UPTOWN #41** (MARCH 2000): *Talk 2 Me* [The Artist speaks] | *We Need U 2 Rap!* [rap in the work of Prince/The Artist] | *And Where Is The Batman?* [Batman album special] | *Do Me, Baby* [Prince/The Artist songs covered by other artists] | **UPTOWN #42** (MAY 2000): *Lovesexy Is The One* [Lovesexy album special] | *Everybody Can't Be On Top* [an examination of the Artist's commercial successes] | *The Artist 2000: The Future* [a commentary on *Rave Un2 The Joy Fantastic*] | *Take This Beat* [an exclusive interview with Bobby Z. Rivkin] | **UPTOWN #43** (SEPTEMBER 2000): *2night We Video* [Prince videos and films] | *Grooves And Grooves Upon The Shelf* [an updated survey of outtakes] | *Take This Beat* [an exclusive interview with Bobby Z. Rivkin - part 2] | *High On You* [the rise and fall of Sly and The Family Stone] | **UPTOWN #44** (SEPTEMBER 2000): *My Name Is Prince* [a commentary on the name changes] | *Days Of Wild And Beautiful Nights* [celebrating Prince] | *Everybody Want What They Don't Got* [thoughts on the projected *Crystal Ball Volume II* set] | *The Lost Is Found* [additional and revised *Days Of Wild* details] | **UPTOWN #45** (NOVEMBER 2000): *Everybody Wants 2 Find Graffiti Bridge* [the *Graffiti Bridge* project] | *Y'all Want Some More?* [the story of *Madhouse*] | *I Ain't Like The Rest* [Prince as songwriter, musician, and musical pioneer] | *Finest Purple, Pure Gold* [the story behind "Why Should I Love You?"] | **UPTOWN #46** (JANUARY 2001): *The One And Only* [the *Hit N Run* tour report] | *Playtime* [the live-only music of Prince] | *The Quest 4 The 17 Chords Of The Grand Progression* [the original *Graffiti Bridge* story] | *Got 2 Party!* [classic Prince concerts] | **UPTOWN #47** (MARCH 2001): *Looking 4 A Site* [Prince on the internet] | *What Is The Answer 2 The Question Of U?* [the Prince interviewography] | *Power Fantastic* [under the influence of Prince] | *Purple Stardust* [a comparison of *Purple Rain* and *Ziggy Stardust*] | *We Can Funk* [an interview with David Rivkin] | **UPTOWN #48** (MAY 2001): *R U Willin' 2 Do The Work?* [The Hit N Run 2001 tour report] | *Laughter Is All U Pay* [the story behind "Around The World In A Day"] | *I'll Give U Diamonds And Pearls* [Diamonds And Pearls album special] | *All The Ladies Call Me Electric Man* [women as Prince's messengers] | *We Can Funk* [an interview with David Rivkin - part 2] | *Make It Through The Storm* [an interview with Sue Ann Carwell] | *The Lost Is Found* [additional and revised *Days Of Wild* details - part II] | **UPTOWN #49** (SEPTEMBER 2001): *There's Joy In Repetition* [A Celebration tour report] | *Building A New Nation* [impressions from "Prince: A Celebration"] | *Rainbow Children, It's Time 2 Rise* [a preview of *The Rainbow Children* album] | *Prince Gonna Get U High* [the unreleased *High* album] | *Freaks Gonna Bob 2 This* [the first eight months of the NPG Music Club] | **UPTOWN #50** (NOVEMBER 2001): *The Work - Part 1* [the complete NPGMcography] | *My Name Is Prince* [the definitive guide to US promotional releases] | *Our Clothes, Our Hair, We Don't Care* [the demise of a rebel] | *Everybody's Goin' Uptown* [the definitive guide to Prince...for 10 years!] | **UPTOWN #51** (MAY 2002): *Don't Come 2 The Concert* [the Prince tour program bibliography] | *Funk It Up* [an interview with Chazz Smith - part 1] | *A New Breed Leader* [early Prince concerts] | *Got 2 Party!* [classic Prince concerts - part 2] | *The Second Coming* [Prince's aborted 1982 film] | **UPTOWN #52** (MAY 2002): *You're Ready 4 One Nite Alone With Prince* [the *One Nite Alone...* tour report - part 1] | *Just Like The Sun, The Rainbow Children Rise* [a review of *The Rainbow Children*] | *Paint A Perfect Picture* [an interview with Cbabi Bayoc] | **UPTOWN #53** (SEPTEMBER 2002): *Got Joins 4 Days* [a look at Prince's post-Rave releases] | *Funk It Up* [an interview with Chazz Smith - part 2] | *Can U Picture This?* [funky paintings and artful sounds] | *The Work - Pt. 2* [the complete NPGMcography] | *Turn It Update* [updated TURN IT UP 2.0 information - part 1] | **UPTOWN #54** (SEPTEMBER 2002): *All Day/All Night* [the Xenophobia celebration] | *You're Ready 4 One Nite Alone With Prince* [the *One Nite Alone...* tour report - part 2] | *In A Pale Blue Spotlite* [the *One Nite Alone...* album study] | **UPTOWN #55** (FEBRUARY 2003): *Clap Your Hands And Stomp Your Feet* [the European *Lovesexy* tour report] | *I Don't Fit The Format* [Prince on 8-track] | *I'm Possessed* [an interview with Alex Hahn] | **UPTOWN #56** (FEBRUARY 2003): *Welcome 2 The Power Of Surrender* [the *One Nite Alone... Live!* album study] | *You're Ready 4 One Nite Alone With Prince* [the *One Nite Alone...* tour report - part 3] | *LA Quaking And Vegas Shaking* [Prince on Jay Leno TV show and tour ending] | **UPTOWN #57** (APRIL 2003): *New Directions In Music* [the Xpection album study] | *The Crown Jewels* [the complete guide to UK Prince releases] | *Hit* [an excerpt from *Possessed: The Rise and Fall of Prince* by Alex Hahn] | *Turn It Update* [updated TURN IT UP 2.0 information - part 2] |

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